

BALLET

TODAY

APRIL, 1960

TWO SHILLINGS



REGAL OCCASION AT THE BALLET

First public appearance of Princess Margaret and Mr. Armstrong-Jones since their engagement was announced

Ballet

TODAY

A MONTHLY REVIEW
DEVOTED TO DANCE

Established 1946

THE MAGAZINE WITH THE WIDEST NEWS COVERAGE OF BALLET
THROUGHOUT THE WORLD

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Madeleine Lafon

VISITS to the ballet being part of the regular pattern of royal and state occasions, it was natural that the recent sorrows and joys of our Royal family should have been brought closer within the precincts of the Royal Opera House.

Everyone was disappointed when the Queen Mother was unable to accompany the President of the Republic of Peru to a special performance of the Royal Ballet given in his honour on the 25th February. The audience knew, however, that this was because of family mourning following the sudden death of Countess Mountbatten, and despite the English reputation for being cold and undemonstrative, they were determined that the Queen's guests should not be too disappointed. So they gave them their own kind of welcome, warmly applauding the occupants of the Royal Box before and after the performance.

Everyone was happy when a week later the Queen Mother together with Princess Margaret and her fiancé, Mr. Armstrong-Jones, made their first official appearance since the engagement was announced. The Gala performance was in aid of the Royal Ballet Benevolent Fund, but this was much more than an official visit, this was an occasion for family rejoicing, and what better setting could there be for a real-life romance with such a fairy-tale quality? It was just the opportunity the audience needed to shew their affection and express their pleasure in the happiness of the Royal family.

A great deal has been written about Mr. Armstrong-Jones, but I have a personal

Editor's Log

letter which he wrote to me last year which seems to me to indicate the true character of the young man about to marry our Princess. I had asked him to send me some of his work for our *Photographing the Ballet* feature. "Although I am honoured to be asked" he said, "I do not feel I have sufficient photographs of the required standard. Maybe I could do some at a later date?"

Coming from a man who had already, at such an early age, made his mark in a highly competitive field, finally gaining the most coveted title of all, "Royal Photographer," one becomes aware that success had left

him completely unspoilt, with the spirit and humility of a true artist. That he underestimated the quality of his work can be seen by reference to photographs we have already published in this magazine in the past.

There is much speculation about the future interests of Tony Armstrong-Jones. What will he do when he no longer has the interesting if somewhat turbulent career of a photographer? Well I for one am hoping he will make his interest within the arts. No one knows better than he what it means to sweat it out at a rehearsal, the hard work, the lack of money, the dedication of the true artist, and the difficulty of getting one's work known, or getting a start or even keeping employed. Prince Philip has created his own niche, here is one which Mr. Armstrong-Jones can make his own, yet share with his wife, for our Princess has always shewn a great interest in the theatre and the arts generally.

By command of Her Majesty the Queen a special performance of the Royal Ballet will be given on the 7th April. This is a doubly historic event for not only do we welcome important guests from overseas, President de Gaulle of the French Republic and Madame de Gaulle, in whose honour the performance is to be given, but this being one of the first, if not the first, appearance of Her Majesty and Prince Philip since the birth of their son, it will be an occasion for public rejoicing. *A list of the ballets and artists taking part in this performance are given on page 10.*



DAME MARGOT FONTEYN and Michael Somes will star in Granada's 75-minute presentation of *Cinderella* to be transmitted on television on April 13th. Annette Page will dance the role of the Fairy Godmother, Alexander Grant the Jester, and Gerd Larsen and Rosemary Lindsay the Ugly Sisters.

Gerd Larsen and Rosemary Lindsay rehearse their roles as the Ugly Sisters, with other members of the Royal Ballet.



THE HARLEQUIN BALLET formed by Barbara Vernon and John Gregory (reported in December issue) is to give its first London performance on Saturday, 30th April (see *Programmes for the Month*).

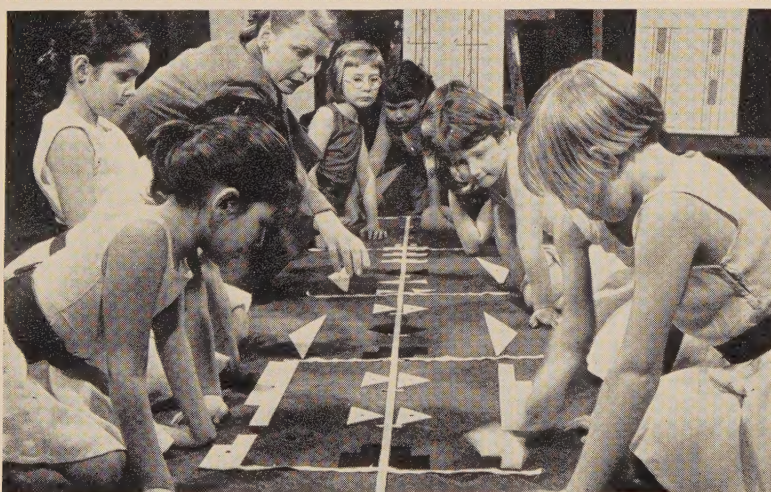
Pierrot and Pierrettes in the Karsavina ballet. *Harlequin and Columbine.*



DANCE NOTATION

The American Dance Notation Bureau celebrates the 20th Anniversary of its founding this year. Because many years were spent quietly in research, the work of the Bureau was not known for some time but now Ann Hutchinson, indefatigable President of the Bureau, tells me they are very busy notating ballets. She writes "John Taras' *Night Shadow* for the New York City Ballet was a perfect opportunity to train apprentice notators in the real life situation. The work was taught in a week and by the end of that time our notes had been assembled. Then in February we tackled *Theme and Variations* in a similar way. I was glad to have another opportunity to note this ballet, the original score having been lost in the Ballet Theatre fire in France. Only a few sections remained for use, and it was striking to see how quickly the rehearsals went when the score was there to be referred to for sequence, counts, etc., and the laborious job of piecing it together when there was nothing recorded at all. Three hours were spent one morning on just a few measures. One of our notators-in-training has been Michael Lland, who has now signed with the New York City company as a soloist. Balanchine is, of course, delighted to have somebody with such a strong knowledge of notation right in the company. In the future, when problems are met in reconstructing works, he will be able to read from the score."

London based Labanotator, Harry Haythorne is now on the continent recording Balanchine's ballets with Vida Brown,



Ann Hutchinson taking a class at the Arts Educational School, London, when in England on a grant from the Rockefeller Foundation. A dance composition is laid out on the floor for the children to study.

from here and there

former ballet mistress of the New York City Ballet company. The work is being done in Holland where Miss Brown is currently teaching *Serenade* and *Four Temperaments* to the Netherlands Ballet, directed by Sonia Gaskell. During this rehearsal period Dutch Labanotation teacher Maud Kool will take the opportunity to practice active notation, checking with Mr. Haythorne the *Serenade* score which he completed working with Miss Brown in Milan last November, and assisting on the recording of *Four Temperaments*. Having Miss Kool on hand as a "reader" of the scores is a great advantage for the Netherlands Ballet, since it is Mr. Balanchine's wish that each company to whom he has given his ballets should have notated scores to ensure accurate subsequent rehearsals of the works. In March, Miss Brown visits Sweden to teach these same two ballets at the Kungliga Teatern.

LIVERPOOL BALLET CLUB

Leo Kersley has been asked to produce *Casse Noisette* in its entirety for the Liverpool Ballet Club, who are to give three performances, Friday April 29th, and matinée and evening of Saturday April 30th.

FESTIVAL OF CORK

The Irish Theatre Ballet (Director: Joan Denise Moriarty, Associate Director: Stanley Judson) will take part in the Cork Festival this year from April 18th to 24th. Guest artists will be Marina Svetlova, who has been dancing in the London Palladium show *Humpty Dumpty* since December, and Kenneth Melville, who was principal dancer with two of London's major companies, and also for a considerable time with the Borovansky Ballet Company in Australia.

HOLLAND FESTIVAL

Ballet Companies listed in the preliminary programme of the Holland Festival this year are the American Ballet Theatre, The Netherlands Ballet, Little Ballet Troupe from Bombay, and the Pilar Lopez Spanish Ballet. The Festival takes place from 15th June to 15th July.

LUISILLO

The four-week season of Luisillo and his Spanish Dance Theatre in Israel proved so successful that they stayed a further two weeks, then returned to Europe to open at Aix-les-Bains on the 24th February. A short tour of Switzerland followed (February 28th to March 16th) and then the Company return to Madrid to prepare for a tour of the Festivals of Spain. From the 11th to 16th August they will break this tour to appear at the Music and Dance Festival in Salzburg, then resume the Spanish tour closing late September, visiting Barcelona and Seville. Later in the year a tour of the United States is being arranged.

BALLET VENTURES 1960

I hope all my readers will go along to see the Norman Dixon Ballets, which I mentioned in our March issue. The new Company's two week season commenced 14th March at the Pembroke Theatre, Croydon.

NEW ROLE FOR ANN

Ann Horn, until her retirement prima ballerina of the Ballet Rambert, is expecting her first child this summer. She is married to Richard Bewicke, a young doctor, now practising in Ewell, Surrey.

NEW BALLERINA

Dianne Richards was created a ballerina after dancing the Sugar Plum Fairy in Festival Ballet's Christmas season of *Nutcracker* at the Royal Festival Hall, London. She will be with the Company on their tour of Central and South America which opened in March in Mexico City.

THE ROYAL BALLET

Kenneth MacMillan's new version of the Stravinsky ballet *Le Baiser de la Fée* is to have its first performance on April 12th, and the cast will include Svetlana Beriosova as the Fairy, Lynn Seymour as the Bride and Donald Macleary as the Bridegroom. Sets and costumes are by Australian designer Kenneth Rowell, his first ballet for the Royal Ballet. This will be MacMillan's third Stravinsky ballet.

Nadia Nerina will dance in two performances of *La Fille Mal Gardée*, on March 26th and April 1st, and then return to South Africa with the Company at present on tour.

During April Anya Linden will make her debut as the Bride in *La Fête Etrange*, and Merle Park with Donald Macleary in *Danses Concertantes*.

EDINBURGH FESTIVAL

As we reported last month, the Royal Ballet will be appearing at the 1960 Festival. This will be their sixth appearance at the Festival, the Company will be led by Margot Fonteyn and dance two separate programmes. During the first half of the week there will be an all-Stravinsky programme; *Danses Concertantes* and *Baiser de la Fée* both with choreography by Kenneth MacMillan, and *Petrushka* by Fokine. A further three ballets will make up the programme during the second half of the week; *Ballabile*, with choreography by Roland Petit, the third act of Cranko's *Prince of the Pagodas*, and either the pas de deux from *Pagondas* or *La Peri* both by Frederick Ashton.

Susana y Jose will present two programmes of Spanish dance; the Little Ballet Troupe from India two programmes, one entitled *Panchatantra* which consists of dancers, singers and actors, the other *Ramayana*. Both of these main items will be preceded by classical and folk dances from different regions of India.

During the last week it is hoped that Leonide Massine will be dancing at the Festival with his newly formed company Ballets Europeens of Nervi. The Company will dance two programmes, *Le Beau Danube*, *Scheherazade*, *Choreartium*, and, in the second half of the week, the first performance in Britain of a new ballet entitled *Commedia Umana*, consisting of eight episodes with a prologue and epilogue, from Boccaccio's *Decameron*, music arranged by Bruno Maderna.

It is also hoped that eight soloists, led by Milorad Miskovitch, will appear with the Company to dance some of the leading roles. They will be in addition to the permanent soloists, who have been drawn from countries throughout Europe, and from as far afield as Persia.

NEW YORK

The Metropolitan Opera Ballet, which presented a programme of new works for the first time last season, is preparing a second

programme. Thomas Andrew, a solo dancer with the company, who made a successful choreographic debut last summer at the Jacob's Pillow Dance Festival (Massachusetts), is completing a work entitled *Images in Five*, set to music by Edward Elgar. Dirk Sanders is using music of Bach (*Fugue in G minor* and the "Air for G String") for a contemporary ballet which is set in New York City.

FESTIVAL BALLET

The London Festival Ballet flew to Mexico City on Friday, March 11, for an eleven-week British Council tour of Latin America. It will be the first visit to Latin America by a British ballet company.

The company of 64, under the general direction of Dr. Julian Braunsweig, and the artistic direction of Anton Dolin, will be led by Toni Lander, Belinda Wright, and John Gilpin. Geoffrey Corbett is music director and principal conductor.

The ballets they will dance are *London Morning*, *The Witch Boy*, *Symphony for Fun*, *Swan Lake* (Act II), *Graduation Ball*, *Les Sylphides*, *Napoli*, *Prince Igor*, *Romeo and Juliette*, *Variations for Four*, *Concerti Etudes*, *The Pas de Quatre*, *Don Quixote*—Grand Pas de Deux, *Esmeralda*—Grand Pas de Deux, and *Harlequinade*—Pas de Deux Romantique.

The company will perform in seven Latin American countries: Mexico (Mexico City); Venezuela (Caracas); Colombia (Bogota); Peru (Lima); Chile (Santiago); Brazil (Sao Paulo and Rio de Janeiro); and Argentina (Buenos Aires).

Four tons of costumes, properties, and scenery specially built for air travel, for all sixteen ballets are being taken from London.

QUOTES FROM MY LETTERS

On Auditioning

"About 400 turned up at the audition. We divided them into batches, at first it was quite easy but when it came to choosing the last ten it was torture. Having separated the sheep group from the goats, every time we picked a goat and led it to the sheep group there was a little buzz of excitement from other children coming from the same school."

On writing

"I must confess I was flattered to be asked to write an article for Ballet Today. In fact I walked about for several hours mentally composing very impressive sentences and almost got carried away, but then in the cold light of day the plain inescapable fact remains that I am no writer." (From a well-known choreographer.)

On being a critic

"I trekked way out in a blinding snowstorm to see the ballet. Greater devotion hath no man!"

On being a reader

"Thank you for your help, and enlightenment. Reference books seem to be continually at loggerheads when it comes to details of dancers' past histories. Nerina, I have found, was technically brilliant from the start, achieving the rare feat of being born on October 21st at Cape Town, and on October 23rd at Durban. Her mother must have been touring at the time!"



LONDON

REVIEWS

by FERNAU HALL

ZAMBRA

I AM happy to welcome in **Zambra** the finest Spanish company to visit London in decades: for all I know, the finest ever to visit us.

What is unique about this company is not just the very high quality of the best of its dancers, singers and guitarists: it is the superbly consistent quality of the items, all of which maintain the purest and most ancient traditions of the living classical arts of Andalusia—flamenco dancing and *cante jondo*. (What we see is in fact the equivalent of an Indian recital of classical music and dancing.) Clearly much of the credit for this must go to the director of **Zambra**, Fernan Casares; though I cannot accept some of his statements in his programme note (more of this later), I salute his good taste and enterprise. There was no mistaking the enthusiasm of the first-night audience at the Palace Theatre on February 8th: Señor Casares has established that one can delight the London public with a whole evening of classical Andalusian dancing and music, achieving the necessary variety by drawing on the great riches of these two traditional arts.

The chief error in Señor Casares' programme note is that he refers to what he presents as the "folk-art of Andalusia": in fact both the dancing and the singing of **Zambra** have their origins in the classical dancing and singing of India, being incomparably older and richer than the so-called *baile clásico español* (which is really a hybrid of Spanish folk-dances and ballet), and are highly professional arts which fully deserve to be called classical. This is just as true of the mad, grotesque aspects of gypsy flamenco dancing as it is of *cante jondo*, the "deep song" which reaches ecstasies of sadness and despair: for the gypsies have enriched Indo-Moorish classical dancing with their own humour while preserving its classical purity of line and complexity of rhythm.

The first half of the programme consists entirely of flamenco dancing, accompanied in the proper way by two singers, two guitarists and the *palmadas* (hand-clapping), finger-snapping and encouraging cries of dancers waiting their turn—all seated in a semi-circle. If one may judge by the names and the faces, all the artists are gypsies: but, in contrast to most gypsies working in the theatre, they dance with purity and real feeling, up to the limit of their varying talents—almost as if they were dancing for other gypsies and not for *gringos* considered too stupid to see the difference between the real thing and the fake.

The first three items are distinguished more by the quality of the "choreography" than any outstanding quality in the performers; but then comes Antonio Heredia to dance a *Farruca* so original, witty and poetic that it establishes him at once as one of the greatest living flamenco dancers. Here is a gypsy of the purest race, with the characteristic flashing eye, long nose, blue-black wiry hair growing low on the forehead, olive skin and lean panther-like body: I particularly admire the strange sideways-waving movements of his knees, unlike anything I have seen before.

Soon he is followed by Juan Maya, another very remarkable artist with an equally strong technique, equal originality and an almost equally striking stage presence. The main section of this great dancer's *Alegrias* is devoted to *taconeo* (heel-and-toe work without arm movements): here he strikes the ground with a splendid variety of rhythms and a variety of timbre and volume, comparable to what an Indian drummer obtains with his hands.

A little later comes El Tupe, a dancer who in other surroundings would stand out brilliantly; but he is not able to compete with such great artists as Antonio Heredia and Juan Maya because he chooses to dance the very oriental *Seguiriya* whose slow arm-movements do not suit him: at the very end of this dance, he shows a marked flair for the grotesque.

But it is Antonio Heredia, returning to dance a *Bulerías*, who really shows the mad ferocity of gypsy grotesque (*por chufas*) dancing at its finest: this artist obviously has a great range.

It is not until the first half of the programme is almost over that we see a female dancer able to hold a candle to the great male dancers:

this is Salome de Cordoba, a beautiful creature who shows fine feeling for slow oriental movements in the first half of a *Seguiriya Gitana* and continues with a *pas de deux* (with Juan Maya) which gives all the right suggestion of two volcanoes smouldering on the verge of eruption.

The second half of the programme is devoted to marvellous flamenco dancing by the female star of the show (Rosa Duran) and four outstanding *cante jondo* singers—Pericon de Cadiz, Manuela de Ronda, Juan Varea and Rafael Romero. The chief guitarist is Perico del Lunar, Snr.—one of the finest living Andalusian guitarists. There is less obvious variety here, but in fact each of the *cante jondo* singers has his own very characteristic style—Manuela de Ronda, for example, is intensely dramatic, giving an appropriate gesture and facial expression to every *copla*—and Rosa Duran performs a fine variety of solos. She has a striking personality which finds full expression in her lean and hungry face and is just as good at restrained, quiet movements (given life by the nobility of line and of facial expression) as in violent, quick rhythms. Her *Zapateado* is a magnificent display of virtuosity: she in fact strikes the ground with just as much power and élan as any man: but she should change into male costume for this masculine dance, for her skirt (lifted to show the foot movements) breaks the line of the legs and destroys the artistic quality of the dance. My only other mild criticism is that no male dancers appear in this half of the show, whereas in fact the dancing of Antonio Heredia and Juan Maya would go just as well with the profound and noble art of *cante jondo* as the dancing of Rosa Duran.

ERNEST BERK AND STUDENTS

One of the most interesting aspects of the dance recital and demonstration given by Ernest Berk and his students at the Stanhope Institute on 13th February was the revelation of an Ernest Berk (who has been appearing here off and on, ever since he began work in London in the middle thirties) dancing better than ever.

Modern dance is nothing unless it keeps moving on and tackling new things in new ways; and so it was satisfying to see Ernest Berk coming to grips with Schönberg in *Six Little Piano Pieces*. At present, contemporary music is moving into spheres (such as a post-Webernian total serialism) which seem to bear very little relationship to familiar forms of movement of the human body: the gap between music and choreography keeps widening, and so it is vitally important that choreographers of many different types should come to terms with the new music. These pieces by Schönberg take us back to a period when the gap was less wide, and so provide a useful basis for experiment; moreover Ernest Berk was enormously helped by his keen and highly trained sense of rhythm. (One of the most interesting items in the show was the performance of *Prelude and Invention*, a piece for many kinds of African drums and Asian gongs which was composed by Ernest Berk, and played by him with the assistance of members of his percussion group: it made clear his remarkable command of African and Asian polyrhythms.)

Berk composed, in fact, a series of abstract studies, evolving for each Schönberg piece certain shapes in space which harmonised with the atmosphere and rhythm of the music; between each item he moved slowly across the stage in silence, making angular patterns with his arms which provided a neutral frame for the dance-movements which preceded and followed. There were occasions when he fell back on familiar Wigman patterns such as the figure-of-eight traced out in steps on the stage—patterns which had very little organic connection with Schönberg's music; but at other times he created new spatio-rhythmic patterns which were really convincing. Most of all I liked the piece in which he inserted beats of his own (stamped by his feet) into rests in the music, developing very intelligently the rhythmic phrasing of the music. (Here one could see Ernest Berk drawing on his knowledge of the musical patterns of Kathak, the classical dance-style of North India, where such sharing of rhythms between dancer and drummer is quite common.) I also liked the item in which he

Continued on page 8

* ZAMBRA

* ERNEST BERK

* THE ROYAL BALLET IN
PETRUSHKA AND PINEAPPLE
POLL

* BENEVOLENT FUND GALA



Flamenco, accompanied by singers, guitarist and palmadas.

Photo: Henece.

THE ROYAL BALLET AT COVENT GARDEN

PETRUSHKA AND PINEAPPLE POLL

IT was a strange experience on 11th February to see at Covent Garden two ballets performed by what almost seemed to be two different companies with the same name. *Petrushka* was performed by a company distinguished by the careless and denatured quality of its methods of production and an extraordinary hamhandedness of casting; *Pineapple Poll*, in contrast, was performed by a company of which every member understood very well the meaning of his or her movements, and one which is run by a management with a very acute feeling for the talents of the dancers.

The first thing that struck one about Scene I of *Petrushka* was the essential wrongness of the lighting: this was flat and warm, giving no suggestion of winter in snow-clad Petersburg, with its many frozen waterways and broad snow-covered streets and squares; then one noticed the top of the backstage O.P. leg standing out most unglamorously without the necessary masking, and a curious round blob of light wobbling over the middle of the backcloth. Things were no better when the three principals came on the scene: here the atmosphere should have changed—we should move halfway into the mysterious puppet world—but things remained as before because of the inadequacy of the performances of two of the principals. (Peter Clegg, exceptionally, was more satisfying than ever as the Blackamoor).

I must say at once that Alexander Grant put far more into the title role than ever before. He gave real feeling to his movements, particularly in his solo in his cell and his death scene, and his final collapse into a straw-filled puppet at the final curtain was perfectly done. But he was still a long way from the tragic and symbolic grandeur of this role, which (like Hamlet) demands much more than a sincere and authentic competence. Nevertheless, Grant is enriching all his roles as he matures artistically, and is by no means to be blamed for not giving complete satisfaction in a role requiring a dancer with a touch of genius.

Nadia Nerina was even more seriously miscast as the Ballerina. She is an exceptionally straightforward artist, and was baffled by the complexity of this role—which is ironical in many subtle ways. The Ballerina is, in fact, a puppet whose behaviour gives distorted and disturbing images of human behaviour: she is flirtatious, delighted by the meretricious glamour of the Blackamoor in his fine clothes, pretending to be put off by his rude advances and yet leading him on: the epitome of shallow and vulgar but wickedly attractive womanhood, a grown-up Lolita. In recent years both Chauviré and Merle Park have shown how devastating this role can be when interpreted with wit and subtlety: Nadia Nerina, however, gave no sign that she understood the role, making it a simple doll that from time to time lost even the puppet-like brittleness which is fundamental.

In Scene IV as much depends on the crowd as on the principals—and this has become rather more distressingly respectable and English than ever. Some of the minor solo roles were well done—notably by Gerd Larsen and Georgina Parkinson as the gypsy girls, by Doreen

Wells as a street dancer, and by Harold Turner as the Chief Coachman; and the lighting here retained the mysterious atmosphere originally produced by Grigoriev. But *Petrushka* is a Gesamtkunstwerk where all the details must be right if the proper effect of magic is to be created, and magic is now so much lacking at Covent Garden that to young people who never saw the real thing this masterpiece means very little. 'Tis true, 'tis pity; and pity 'tis, 'tis true.

By a bitter irony of fate the programme for this performance included a black-edged slip telling of the recent death of Alexandre Benois, who was the designer of *Petrushka* and was largely responsible for its story. It was Benois who did more than anyone to re-establish the idea of ballet as a Gesamtkunstwerk—a synthesis of the arts.

The "other" Covent Garden company danced *Pineapple Poll* with tremendous verve, giving it what was probably the best performance yet. Blair was better than ever in the role he created of Captain Belaye, and Merle Park's interpretation of the title role shone out with such dazzling lustre as to dim the memories of all her predecessors. Quite obviously she had studied afresh every detail of mime and timing, and astonished us over and over again with personal touches that made the role stand out in bold relief. For example, when she presented the flower to poor lovesick Jasper she tormented him by pretending that she expected him to pay for it, and when he became too much of a bore she chased him off the stage. She made even such a simple gesture as closing the lapels of her sailor jacket irresistibly engaging: *how* she did this is a secret she shares with a few other rare artists such as Lopokhova and Danilova. (It is as if such artists have a fountain of joie de vivre inside them which spills over for our delight, and also a devastating sense of humour.)

Blair and Park were backed up very well by the other principals and the entire corps de ballet: I noticed in particular a girl who staggered brilliantly (snatching her knees high in the air) in the scene of despairing confusion after Belaye's presentation of his bride; also some equally brilliant character dancing in the boisterous finale by a man with a deliciously cadaverous face.

We are left with the \$64,000 question: if the company can get better and better in *Pineapple Poll*, why does it sag so badly in *Petrushka*? I think there are two possible answers. One is the lack of great teaching of the Russian school in the Royal Ballet School—a full Russian breadth of movement and sense of style being indispensable in so Russian a ballet as *Petrushka*. The other is the absence of a great maître de ballet permanently employed at Covent Garden, with the qualities needed to keep all the details perfect in a very complex work like *Petrushka*. Only a genius like Diaghilev can bring into existence a work of this stature, and Diaghilev's own biography shows that one cannot expect such a genius to work happily within a Royal Opera House; but fortunately the maintenance of a high standard in a masterpiece does not require genius—only intelligence, sensitivity, meticulousness, personality and great knowledge. It is not unreasonable to expect to find such qualities embodied in someone in authority behind the scenes at Covent Garden.

BENEVOLENT FUND GALA

THE Royal Ballet's Benevolent Fund Gala was not of course planned as a celebration of Princess Margaret's engagement. But, being her first public appearance with her fiancée, that is what it became. Fortunately the programme turned out to be very appropriate.

The initial applause for the newly betrothed couple lasted so long that any normal ballet would have been an anti-climax. But children are notorious scene-stealers and the innovation of an opening item danced by pupils of the Royal Ballet School proved an easy way of rapidly focusing attention on the stage.

They danced six English folk-dances, the second of which was happily titled "Princess Margaret's Fancy." The highlights were the Flamborough Sword Dance and the Bacca Pipes Jig. The first was one of those intricate chain dances with wooden swords, perfectly managed by boys from the Lower School, in black sweaters and white trousers. The second was a solo by Keith Martin of the Upper School, who displayed some nimble footwork around two long clay pipes lying crisscross on the stage. His physique and personality suggested a Brian Shaw in embryo.

The suite opened and closed with square and circle dances for all forty pupils, attractively arranged to fill the whole stage with movement and life. The music, including a number of well-known traditional songs, was provided by members of the English Folk Dance and Song Society playing fiddles and accordions on stage. One song—Bobby Shafto, used during the Sword Dance—was sung by the girl dancers. Derek Rencher revealed a new side of his talent by designing the attractive costumes; the girls' frilly white blouses and full, coloured skirts had just the right elegance without too much formality.

This unpretentious and enjoyable appetiser was followed by the whole of the first act of *La Fille Mal Gardée*. The rustic element provided a neat link between the two, though Merle Park and David Blair were not quite as successful with the ribbon "cat's cradle" as their juniors had been with the swords.

Although this was Merle Park's first appearance as Lise, she was incredibly assured, not showing any of the nervousness or strain which she must surely have felt on such an occasion. There were a few hitches; at one point, for example, David Blair seemed to have difficulty in lifting her. But these were very minor blemishes, probably attributable to inadequate rehearsal.

The outstanding fact was that this début was all one could have hoped: beautifully mimed and very well danced, lacking only Nadia Nerina's breathtaking brilliance. Merle Park's youthful, almost gamine, quality makes her more of a natural for the part than Nerina, and she was completely in character throughout—no mean feat at a first performance. Strangely enough, no further appearances in this role have been announced for her at the time of writing but we must surely see her in the full ballet soon.

The five-item divertissement which brought the Gala to an end was perhaps the weakest part of the evening. Kenneth MacMillan's *Valse Eccentrique*, a kind of Mack Sennett bathing beauty pas de trois, was quite an amusing opening number. But neither the ballerina variation from *Les Rendezvous* nor the pas de trois from *Ballabile* seemed particularly suitable. In the *Don Quixote* pas de deux, Anya Linden surprised me by her assurance; she certainly has improved enormously. Nevertheless, this was not really the virtuoso performance required. David Blair gave us some excellent entrechats and pirouettes but, understandably, he seemed tired.

Ashton's *Raymonda* pas de deux, first seen last autumn at the Drury Lane R.A.D. matinée, was perhaps too subdued a choice for the finale. However, its beauty and dramatic quality were most impressive. I missed the Drury Lane performance but I think Margot Fonteyn and Michael Somes must have deepened their interpretations since then. They certainly made more impact on me than they evidently did earlier on Fernau Hall. I was reminded irresistibly of the bedroom scene in the Bolshoi version of *Romeo and Juliet*, not only by the obvious dramatic similarity but also by the choreography, and I longed to see Fonteyn in a full-length work of this type.

Altogether the evening's formula—folk-dances, major ballet and divertissement—struck me as an excellent one for a Gala. It could well be adopted on similar occasions in the future.

OLEG KERENSKY.

ERNEST BERK AND STUDENTS (Continued from page 6)

developed broad circular space-patterns with the arms, accompanied by soft rises and falls of the trunk balanced on one leg.

The programme also included an interesting experiment in dancing to musique concrete, *Futile Span*: here Ernest Berk was responsible for both the dancing and the tape. In theory this should have given him more freedom to develop new dance-images than he had in the Schönberg—but, as often happens, the complete freedom proved less stimulating to invention than the limited freedom of the previous item.

The dance-students appeared to better advantage in the mimes than in their dance solos. Frieda Meredith and Molly Tame got hold of a

PROGRAMMES FOR THE MONTH

THE ROYAL BALLET AT COVENT GARDEN

17th Mar.	Thurs.	(eve)	<i>Les Sylphides, Antigone, Ballabile</i>
19th "	Sat.	(mat)	<i>Le Lac Des Cygnes</i> (First performance of the Royal Ballet School)
19th "	Sat.	(eve)	<i>Ondine</i> (Fonteyn, Somes)
26th "	Sat.	(eve)	<i>Les Rendezvous, La Fille Mal Gardée</i> (Nerina, Blair)
28th "	Mon.	(eve)	<i>Le Lac Des Cygnes</i> (Beriosova, Macleary)
1st Apr.	Fri.	(eve)	<i>Les Rendezvous, La Fille Mal Gardée</i> (Nerina, Blair)
2nd "	Sat.	(mat)	<i>Dances Concertantes, Giselle</i> (Linden, Blair)
2nd "	Sat.	(eve)	<i>Ondine</i> (Fonteyn, Somes)
6th "	Wed.	(eve)	<i>Ondine</i> (Fonteyn, Somes)
7th "	Thurs.	(eve)	Special Performance (see Editor's Log page 3 and Announcement page 10)
12th "	Tues.	(eve)	<i>La Fête Etrange, Le Baiser De La Fee</i> (first performance), <i>Pineapple Poll</i>
13th "	Wed.	(eve)	<i>Dances Concertantes, Giselle</i> (Fonteyn, Somes)
16th "	Sat.	(mat)	<i>La Fête Etrange, Le Baiser De La Fee, Les Rendezvous</i>
18th "	Mon.	(eve)	<i>Ballabile, Antigone, Pineapple Poll</i>
21st "	Thurs.	(eve)	<i>Ballabile, La Fête Etrange, Le Baiser De La Fee</i>
23rd "	Sat.	(eve)	<i>Les Rendezvous, Giselle</i> (Fonteyn, Somes)

THE ROYAL BALLET SOUTH AFRICAN TOUR

March 21st, 22nd	Pietermaritzburg
March 24th–April 9th	Alhambra, Durban
April 12th–30th	Alhambra, Cape Town

FESTIVAL BALLET

Central and South American Tour			
Mar. 13th/28th	Mexico City	Mar. 30th/April 9th	Caracas
April 12th/18th	Lima	April 20th/25th	Santiago
	April 27th/May 8th	Buenos Aires	
May 10th/23rd	Rio de Janeiro	May 25th/30th	Sao Paulo

BALLET RAMBERT ON TOUR

W/c 14th Mar.	Belgrade Theatre, Coventry
" 21st "	Opera House, Leicester
" 28th "	Essoldo, Southport
" 4th Apr.	Her Majesty's Theatre, Carlisle
" 23rd May	Theatre Royal, Norwich

ALICIA MARKOVA AND RAM GOPAL

at the Princes Theatre until 19th March

ITV TELEVISION

Cinderella, starring Margot Fonteyn and Michael Somes, *Granada*, 7.30 p.m. Wednesday, April 13th.

HARLEQUIN BALLET

First London Performance (with orchestra), at the Great Hall of Queen Mary College (formerly The People's Palace), Mile End Road, London, Saturday, April 30th, 7.30 p.m. Tickets 6/-, 5/- and 3/6d., from 9, Stanhope Mews South, London, S.W.7.

BALLET VENTURES 1960

At the Pembroke Theatre, Croydon. Two weeks' Season from March 14th. Première of a new ballet *Preciosa*, and other ballets by Norman Dixon. New pas de deux by Terry Gilbert, etc.

good idea in *The Creator and the Idea*, with one artist at the back of the stage picking up movements tried out by the other dancer at the front; and there was an amusing scene *At the Hairdressers* (with Jocelyn Crick, Rosamund Dickson and Frederick Smith) in which a poodle insisted on having its hair dressed. But it was two mimes by Ernest Berk (*The Telephone Box* and *The Joke*) which showed the wider possibilities of this genre: both had the wild satirical exaggeration and fantasy which distinguish the work of such fine artists as Marcel Marceau and Gilles Segal.

FERNAU HALL



Benois was nearly ninety when this photograph was taken, and still painting and writing. His memoirs were published in January this year. This was one of the last photographs taken of him before he died in Paris in February.

Photo: Julius Edwardes

PORTRAIT OF AN ARTIST

ALEXANDRE BENOIS

BY PIGEON CROWLE

IN Paris last month Alexandre Benois died in his ninetieth year and ballet lost its greatest link with a legendary past. This distinguished painter and man of the theatre was the main influence behind the creation of the Ballets Russes. He was Diaghilev's guide and teacher, and without him ballet as we know it today would never have existed.

Benois' artistic gifts and love of the theatre were inherited from both sides of a family which, as architects, musicians and designers, had been, in his own words, "prowling around the theatre for generations." The large family was of French-Venetian extraction with a dash of German blood but no Russian. Almost every member was a distinguished exponent of one of the arts. The little Alexandre had no difficulty in deciding at a very early age what path in life he would take.

When Diaghilev was first introduced to the Benois circle in 1890 by his cousin, Filosofov, he was a young provincial—"un peu farouche." He had a liking for music and the social life but lacked any purpose or aim. He was uninterested in ballet and never entered an art gallery or museum. Benois' wide knowledge, outstanding talents as a painter and musician, and tremendous enthusiasm, made him the dominating figure of the little circle of friends, and it was under his guidance that Diaghilev began to develop as a connoisseur of the arts.

The first step towards the Ballets Russes came from Benois. The meetings in his "little red room," which began as a youthful diversion developed into high achievement. The launching of the journal *Mir Iskustva*, the *World of Art*, was followed by seasons of Russian pictures and opera in Paris. Now the artistic success of Benois' first ballet, *Le Pavillon d'Armide*, prompted the friends to take Russian ballet to Paris for the 1909 season.

We all know what followed, but it is not always realised how much was owed to Benois' fine taste, great artistic inventiveness, and enormous reserve of culture. During that rich period from *Le Pavillon d'Armide* to *Petrushka*, he was the inspirer of the ballets, his ideas and personal tastes the foundation of their character, the purely decorative work was only a secondary part of his activity. Diaghilev's was the driving force, the organizing brain.

After 1912 Benois began to drift away from the Ballets Russes.

There was no definite break between him and Diaghilev, for though there were quarrels, there were also reconciliations and they held each other in great affection. But Diaghilev wanted to be his own dictator, and was already set on his cult of modernity at all costs. For seventeen years the Ballets Russes blazed their brilliant way and Benois returned twice to work with them in a temporary and sporadic fashion; but looking back it can now be seen that the achievements of those early years were never quite equalled.

After a period with the Moscow Arts Theatre, Benois eventually settled in Paris with his adored wife and family. Here on Sundays, in his flat overlooking the Seine, a Benois circle met again. Once more there was talk of everything under the sun as friends and relations gathered round the tea table, spread with biscuits and fruit. Afterwards there would be music and songs with Benois improvising at the piano. The circle was dominated now by a man whose long experience of life had distilled into a simple serenity, unmarked by affectations either of speech or thought. His impatience and explosive temper had diminished with the years, but the youthful enthusiasm and spontaneity remained. Around the studio walls hung paintings and drawings by members of his family; on some shelves were rare curios, statuettes, toys and examples of peasant work, and on others were stacked books, librettos, and musical scores. A refectory table was always laden with papers, magazines and the latest French esoteric publications, for he was interested in the new as well as the old. People and life absorbed and delighted him.

Benois would put in a whole day's work at his easel. His inspiration and critical sense unimpaired, in 1957 he produced seventy new designs for the Royal Ballet's presentation of *Petrushka*, and many more for Festival Ballet's *Nutcracker*. The designs for the 1911 *Petrushka* are scattered in museums and private collections all over the world, but with the aid of photographs and sketches and his formidable memory, he set about recreating and sometimes improving his original work. He was eighty-seven when he created the *Nutcracker* designs: delightful little sketches, full of life and characterisation, yet good working drawings and not the meaningless squiggles that too often puzzle the dressmaker these days. Two months ago his *Memoirs* were published, the last of much writing which included books on history and the arts.

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ALEXANDRE BENOIS (Continued from page 9)

It is difficult to say how much I venerated this great man, and so to write these few words has been for me—if I may use his very characteristic expression—an act of piety. Some eighteen months ago he did me the great honour of writing the foreword for one of my books,* and I would like to quote a sentence from it. He is describing his visit, on a grey and freezing February day, to the Balagan, the theatre of the fairground. Here for the first time he saw the Harlequinade and fell in love with the theatre irrevocably and forever: "Small boy that I was, I began to understand what was the ideal in life I was to follow, an ideal to which I have remained faithful in spite of compromises and digressions." There could be no finer epitaph for Alexandre Benois.

*"The Nutcracker Ballet," published by Faber.

STOP PRESS NEWS

THE SPECIAL PERFORMANCE BY COMMAND OF HER MAJESTY THE QUEEN TO BE HELD AT THE ROYAL OPERA HOUSE ON THE 7TH APRIL IN HONOUR OF PRESIDENT DE GAULLE AND MADAME DE GAULLE WILL CONSIST OF THE FOLLOWING:—

Coppelia Act 1, Mam'zelle Angot Scene 1, Sleeping Beauty Aurora pas de deux, Swan Lake Act 2 pas de deux, and La Valse. Amongst the artists taking part will be Dame Margot Fonteyn, Svetlana Beriosova, Anya Linden, Annette Page, Michael Somes, Alexander Grant, David Blair and Donald Macleary.

BALLET IN ZURICH

by KATHLEEN CROFTON

Miss Crofton taking a beginners' class in Zurich.



ZURICH, the prosperous financial centre of Switzerland, is being spoken about as becoming a new and important centre for ballet. It stands in a key position, easily accessible from any part of Europe, by air, and it is a very attractive city.

Like many other European cities, it has long maintained its own opera company, which of course has its own group of dancers attached to it. But Zurich has not, as yet, attempted to develop its very considerable potentialities for creating and establishing a ballet company which would be able to give ballet performances regularly and frequently as an alternative to opera.

The Zurich Stadttheater is enchanting. It is elegant, with charming painted ceilings and crystal chandeliers in the auditorium and foyers. The stage is reasonably large, and appears to have a good surface. At present ballet performances are given there by the opera group of dancers only a very few times in the year. These evenings, plus occasional seasons given by visiting companies, are the only opportunities which the Zurich public has of seeing any ballet. The rest of the time is given to opera or operetta.

Attached to the Stadttheater is a ballet school. The studios are large and light, with good floors, and the dressing rooms well equipped with lockers and showers for the students. Owing to frequent changes in the Direction, however, the classical ballet training in the school has lacked the necessary continuity to produce strong technical dancers. As a result of this, most of the soloists (and all the men) who are now in the opera ballet are not products of the school, but have had their training abroad. Most of them are not Swiss, but have been imported from various parts of the world. One especially talented Swiss soloist is Sylvia Ruetz; she has had the major part of her training in Paris.

The school is now fortunate in having Wolfgang Brunner, the Swiss dancer and choreographer of international repute, as its director. Since taking up his appointment there about five months ago he has, in addition to teaching a number of classes daily himself, been extremely active in revising the curriculum and promoting new policies which should help to raise the level of technique. He is also determined to attract more fresh talent to enter the school. Swiss children are even harder worked at their academic studies than English children, and another problem is that many Swiss parents do not, as yet, take very

readily to the idea of a ballet career for their sons and daughters. Therefore there must be a great deal of undiscovered talent which never comes near a professional teacher.

Mr. Brunner is also planning to bring guest teachers from abroad, from time to time, to teach courses of lessons. Having just completed a month there myself, as guest teacher, I am able to appreciate the enthusiasm with which the Swiss received their lessons. Some basic principles of the Russian School, as received directly by me from great Russian teachers such as Madame Olga Preobrajenska, Monsieur Nicholas Legat and Monsieur Laurent Novikoff, were given to the students and members of the opera ballet. These last, in particular, were very receptive, and some of them insisted on coming to many of the students' classes as well as their own. And they were rehearsing many hours each day.

Interest in the course was also aroused in other parts of Switzerland. Many dancers, both soloists and corps de ballet belonging to various opera companies, travelled to Zurich for classes. Those coming from Berne had to get up at 6 a.m. in order to arrive in Zurich in time for the morning lesson—and they did this often.

Belinda Wright was a regular attendant throughout the course. She set a splendid example to the students, both by her dancing and by showing them the proper attitude of mind of a ballerina towards her work. Jelko Yuresha also supported the course by coming to Zurich from London especially to take classes during his holiday, before joining London's Festival Ballet. The well-known Spanish pair, Susanna and Jose, who, incidentally, are to dance in this year's Edinburgh Festival, were in Zurich rehearsing for a spring concert tour, and they also came daily to class.

The teaching staff of the school is quite large. In addition to Mr. Brunner himself, Maya Kübler, ex-dancer of the Ballets Jooss, takes a number of classes. There are also some promising younger teachers who are coming on under Mr. Brunner's guidance. And Max Luem gives gentle acrobatic lessons to those who wish to take them, as well as excellent simple rhythmic classes for small children.

If Mr. Brunner succeeds in his plans, Zurich should have, in a few years, a group of well trained dancers who should be able to hold their own anywhere in the international field. And Zurich will be proud of its own ballet.

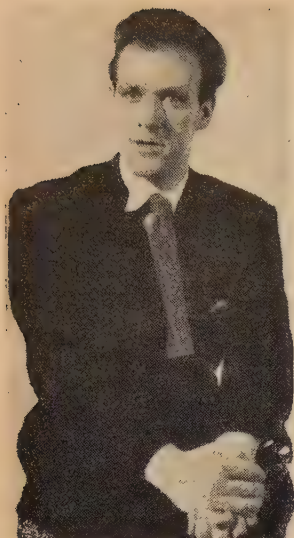
THE FIRST IN A NEW SERIES

CHOREOGRAPHERS OF TODAY

JACK CARTER

Text by

JANET SINCLAIR



Jack Carter
Photo: Paul Wilson

BEFORE the war, everything was much simpler. There were four English choreographers and there was Massine; and, insofar as the London ballet audience was concerned, that was it. Of course, this is a simplification, for Fokine was still active, Balanchine and Lichine made a few ballets and in 1938 Staff and Gore created their first ballets; but—imagine it!—we had seen no French choreographers, no Petit, Babilée, Bèjart, Charrat, Skibine: no Americans—no Robbins, de Mille, Ross, only the ballets of Catherine Littlefield: Ballet Workshops were not yet imagined. Today we fall over a new choreographer daily; as the saying goes, the woods are full of 'em.

A new choreographer. . . . Are we not, perhaps, misusing a word? There is a subtle difference between those who do choreography, and choreographers. Every good dancer (and some bad) has one good ballet in him, but this does not make a choreographer in the sense that Shaw and Shakespeare were playwrights and Wagner and Britten opera composers. When one begins to consider a choreographer in this light, and not merely as a person who can invent steps and fit them to music, it becomes apparent that there are not, in fact, so many more choreographers working today than there were before the war. Into this limited category one must, without hesitation, put Jack Carter.

To the majority of the London ballet audience Jack Carter was unknown until, with the instantaneous success of his *The Witch Boy* in 1958 (Festival Ballet), he emerged as a major figure in the post-war choreographic world. It was his twenty-third ballet. His first (*Fantaisie*, for the Embassy Ballet) was made in 1946, his next (*Impromptu for Twelve*, 1949 and *Stagioni*, 1950) showed up, when revived by the Ballet de Lage Landen in Holland and the Royal Swedish Ballet in Stockholm, as little masterpieces of invention, observation and humour. Both these ballets are extraordinarily mature, early experiments though they were; maybe the interruption in his career caused by war service (1939–1945) brought unexpected compensation in added maturity and saved him from the sort of juvenile *faux pas* which can bring a blush to the cheek of many experienced old staggers.

Between 1951 and 1953, Carter produced seven ballets for Ballet Workshop, and it is significant that this, his first chance to work in some sort of continuity, enabled him to choreograph the ballet which he finds the most satisfying of all (*Por Tres Personas*), and also the ballet in which he says he found his richest vein of material (*Psalmus Tenebrae*). During this period also came his ballet *Living Image*, the first work commissioned by television from Ballet Workshop. This occasion marked his first collaboration with Leonard Salzedo, the partnership which was to result in *The Witch Boy* five years later, also with designs by Norman McDowell.

In 1953 Carter was invited to work with the Ballet der Lage Landen in Amsterdam as choreographer and teacher. For this company, in addition to a sparkling full-length *Coppelia* and a rather less successful Act 2 of *Swan Lake*, he produced two quite perfect miniatures and what can be considered his masterpiece *The Witch Boy* (*Het Heksenjong*). For the first time in his career Carter had a company of dancers put at his disposal, and the resulting advantages, both to him and to the company, were tremendous. Few of those with whom he had to work possessed much in the way of technique; what they did possess was boundless enthusiasm and great individuality and in this atmosphere Carter produced three unique and quite outstandingly beautiful ballets. *Pavana Interrumpida*, danced to Granados' "The Maiden

and the Nightingale," with exquisite costumes by Norman McDowell, and *Paysage Triste* (Faure/McDowell) were both unusual in that they dealt with the tragedy not of the eternal young girl betrayed, but of the older woman—a blessed relief in these days when youth and the ability to turn thirty-two fouettes seem all, in the eyes of choreographers and company directors. (Is it possible that Carter's tremendous admiration for Lubov Tchernicheva subconsciously inspired these two works?) Both ballets are short, but they contain the concentrated essence of Carter's genius, much in the way that the concentrated essence of the dancers Ulanova and Fonteyn is expressed most fully not in *Giselle* or *Ondine* but in the brief *Dying Swan* and *Symphonic Variations*; and in both ballets Carter understands, as no choreographer save Tudor has ever done, the value of absolute stillness at moments of extreme emotion. With *The Witch Boy*, produced in Amsterdam in 1956, Carter emerged as one of the major figures in post-war ballet, and produced, incidentally, the first major tragic work centred round a male dancer and not a ballerina since the Diaghilev era of *Petrouchka* and *The Prodigal Son*. Indeed, *The Witch Boy* has much in common with *Petrouchka*. It is a parable ballet, with a moral hidden behind the fabric of the story; it is also one of ballet's few classic tragedies, showing as it does the ruin of two beings through factors set in motion by themselves, yet entirely beyond their control.

Directly after the production of *The Witch Boy* differences with the management of the Ballet der Lage Landen caused Carter to leave the company. He produced one other work before leaving Holland, *The Disenchanted*, for the Netherlands Opera Ballet to the Shostakovich piano Concerto; like the majority of Carter's ballets, this one had a most interesting idea behind it, but the dancers were not sufficiently expressive to give this work the impact it should have had. Perhaps he will reproduce it somewhere else, with a stronger cast.

Since *The Witch Boy*, it seems absolutely scandalous that Carter has produced only one other ballet for an English company, and that *London Morning* which must have given him more trouble than pleasure in the arranging. However, this ballet certainly entertains vast audiences, and why on earth should one sneer at ballet for being entertaining? We should be very quick to complain if, say, the Royal Ballet put on nothing but *Job*, *Antigone* and *Rinaldo and Armida*, and the houses would empty pretty rapidly. Besides, whatever one may think of the story or the score of *London Morning*, neither of which were Carter's responsibility, it is impossible to deny that the choreography is inventive, pleasant and thoroughly professional. That brings us to the vital point of this article: what is to become of Jack Carter? Professional in a manner which makes many of his contemporaries appear mere blundering amateurs, possessed of a wide range and experience, never anxious for the chi-chi or "popular" success, it seems unbelievable that there is apparently no organisation in England willing or able to offer him the conditions of work in which he produces his finest choreography: a permanent group of dancers, with whom he can choreograph what he likes, when he likes. It is to the very few choreographers of the calibre of Jack Carter that we owe the face of ballet in our time (and if ballet becomes a painted period piece, this is due to our neglect of them); and it is to such men that we owe our good dancers, for Carter's particular individual genius lies in the fact that he can discover and bring out the individual qualities of dancers. There is talk that he may make another ballet for the Festival company (the third in three years: a choreographer of his capabilities should be making three a season); he also has offers from Holland, Belgrade and France: his plans are not yet settled but it would be worse than a crime, it would be a first-class blunder if he were once again forced to leave his own country. Are we English really so complacent, so set in our ways that we cannot recognise and use a major choreographer?



REHEARSAL

For the moment all goes well and the choreographer relaxes with a smile.
Jack Carter rehearsing his ballet *The Disenchanted* when it was produced in Amsterdam.

Photo: Carel de Vogel.



STOCKHOLM. *Stagioni* was staged for the Royal Swedish Ballet in 1958. Photo: Enar Merkel Rydberg.

AMSTERDAM. After leaving Ballet der Lage Landen Jack Carter produced one other work before leaving Holland, *The Disenchanted* for the Netherlands Opera Ballet. Photo: Maria Austria, Henk Jonker.





To the majority of Londoners Jack Carter's work was unknown until he made an immediate success with *The Witch Boy* in 1958, with Festival Ballet, but the ballet had already created a name for him when it was first produced in Amsterdam in 1956.
Anton Dolin, Anita Landa and John Gilpin in the London production of The Witch Boy. Photo: Serge Lido.

LONDON.

London Morning was Carter's second work for Festival Ballet, and has drawn vast audiences both in London and abroad.
Jeannette Minty as the American Girl and John Gilpin as the Sailor wave to the Queen as her carriage passes down the Mall.
 Photo: Reg. Wilson of Houston Rogers Studio





DANCING before the Queen Mother and Princess Margaret at the Royal Ballet Benevolent Gala on March 1st, Merle Park, seen here in her dressing room, made her début in the title role of Frederick Ashton's new ballet *La Fille Mal Gardée*, on this occasion, partnered by David Blair. Miss Park will also be seen in *Dances Concertantes* with Donald Macleary on April 2nd.



BACK



DEPARTING soon after the Royal Ballet School performance of *Swan Lake* on March 19th, Peggy van Praagh leaves for Australia on a six months' contract with J. C. Williamson's Theatres as Artistic Director for the Borovansky Ballet in Australia.

Miss van Praagh will be missed in this country. Much of the success of the two performances given by the Royal Ballet School (the first was *Coppelia* in 1959) was due to the hard work and enthusiasm she put into them, resulting in two productions presented in a fully professional manner, and an innovation of inestimable value to pupils of the school.

The death of Edouard Borovansky was reported in our February issue, a later issue will contain an account of the Company which he founded.

Photo: Tony Armstrong-Jones



The Royal Ballet received a tremendous welcome on arrival after a months' tour of the Union. About a thousand people

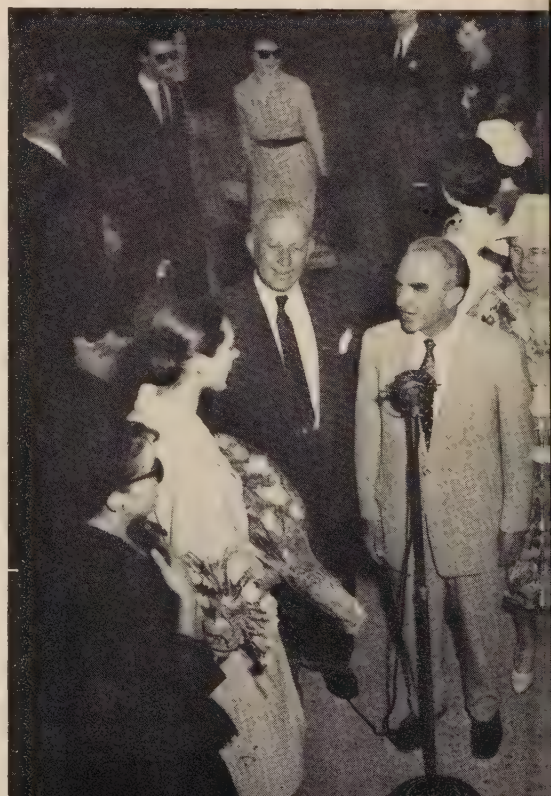
THE ROYAL BALLET IN

The Mayor of Johannesburg, Mr. Alec Gorshel (at right), Manager of African Theatres, welcoming Svetlana Balalova



TEACHING at the school of the State Theatre, and the Opera Ballet in Zurich London teacher Miss Kathleen Crofton writes of her visit elsewhere in this issue. The school is directed by Wolfgang Brunner whose work in Switzerland was the subject of an article in our December issue.

Our photograph shows (left to right) Jelco Yuresha, now dancing with Belinda Wright (Mrs. Wolfgang Brunner) in London's Festival Ballet, Maya Kübler (ex Ballets Jooss), Kathleen Crofton and Wolfgang Brunner, with some of the pupils.

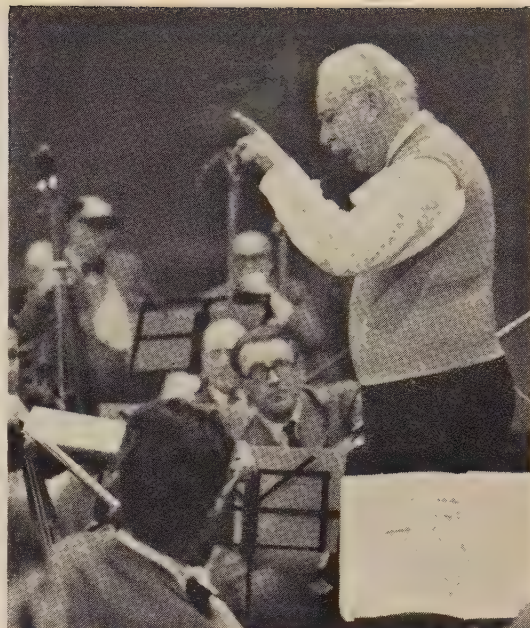


TAGE



CONDUCTING the Sinfonia of London, Sir Arthur Bliss, Master of the Queen's Music, explains a point in the score during the recording of a Suite from his ballet *Checkmate*. Apart from a 78 r.p.m. set by Constant Lambert, this is his first L.P. of the work and the first recorded version to be conducted by the composer.

Although probably best known for his film work, the Sinfonia of London is a permanent body with many leading soloists among its personnel. The leader is Leonard Hirsch. The record is to be issued by the World Record Club in July.



...nesburg to commence their three
at the airport to welcome them.

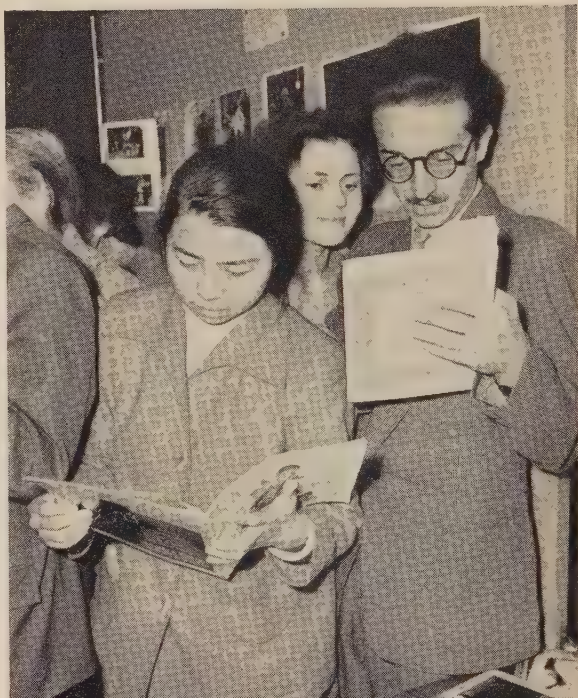
AFRICA

... and Mr. A. H. Stodel, General
... other members of the Company.



LECTURING. Nina Karasyova, *Ballet Today* correspondent, and Secretary of the ballet section of the U.S.S.R.-Great Britain Society, gives a lecture at the House of Friendship in Moscow. Subject: the English Ballet Rambert.

CONCENTRATING on a copy of our magazine is a young Soviet balletomane, one of the guests at the social evening organised by the Society, during which a display of English literature on British ballet was made.





Madeleine Lafon begins her collaboration with the Franco-Spanish choreographer Juan Corelli, dancing a bolero de cachucha in a costume which is a copy of that worn by Leontine Beaugrand at the Paris Opéra during the Second Empire.

CAREERS IN PICTURES

Madeleine Lafon at the age of 3.



Madeleine Lafon

OF all the leading French dancers Madeleine Lafon is perhaps the one who is least known in foreign countries. This is not surprising, for up to the present most of her career has been confined within the beautiful surroundings of the Opéra and (quite recently) the studios of the Télévision Française.

At a very early age she entered the dance school of the Opéra, and calmly moved up through all the grades of the hierarchy. Her first parts showed her to be a dancer with a vigorous and very assured technique. Building on this essential basis, she added what the great Russian teachers could give her. Like Yvette Chauviré before her, she took the classes of Boris Kniaeff, who extended the excessively cramped line which is imparted by the teaching at the Opéra. She benefited by important corrections which helped her, in particular in her shoulders and in her muscular control. In addition she was the favourite pupil of Alexandre Volinine, who, it will be remembered, was the teacher of Eglevsky. Working with this teacher Madeleine Lafon was able to understand and assimilate the musicality of the great Russian style.

In this way an instrument of the finest quality was put at the disposition of the choreographer—an instrument very much superior to that of her companions, particularly in respect of her attitude to her work. Serge Lifar, then the absolute monarch of the Opéra, did not demand from his interpreters either a sustained concentration on work or too refined a musicality—much less any subtlety of acting. Serge Lifar was totally disinterested in the gifts for tragedy possessed by Madeleine Lafon—gifts which would, however, have made her the ideal interpreter of the leading roles in the ballets of Antony Tudor. For many long years she was given few and poor opportunities, and seemed destined to replace—in bravura roles which did not suit her—Lycette Darsonval, then approaching the end of her career.

Even if the Opéra does not show her to the best advantage (because it does not use to the full her potentialities), it must be said that in spite of everything Madeleine Lafon shines brilliantly in certain roles—notably in Lander's *Etude* and Balanchine's *Palais de Cristal*. A new opportunity to show her varied talents might have come her way alongside Chauviré in Tatiana Gsovsky's recent creation *La Dame aux*



In June 1959 a telerecording of *Le Combat de Tancredi et Clorinde* was made and in August of the same year the film was shewn at the Salzburg Festival to represent France. Our photograph shews Madeleine Lafon with Vladimir Skouratoff.

Photo: Michel Petit.

of the Paris Opéra

by JEAN COQUELLE

Camélias; alas, however, the choreography is so trivial that all her talent served only to avoid clumsiness and vulgarity.

The really important event in the career of this young star took place outside her usual activities: it is in the Télévision Française that Madeleine Lafon seems to have found the choreographer who exploits all the resources she carries within her. I cannot allow myself to judge the work of Juan Corelli, to whom I am linked by bonds of personal friendship and so cannot be certain of my impartiality. But there is one fact which everyone has noticed—many with joy, some with resentment: this young choreographer has revealed the real personality of Madeleine Lafon in such a way that a new career, much more rich and interesting, is opening out in front of her.

In *Le Combat de Tancredi et Clorinde* what struck many experts was—apart from the virtuosity which she had to deploy from time to time—the extension and the sensitivity of her bodily expression. The most satisfying passage was undoubtedly the long agony during which (thanks to the sense of nuances of expression which Madeleine Lafon possesses) she made her life appear to seep away gradually from her body, in spite of the sudden movements of revolt and the desperate efforts of a creature who wished to go on living. Within this great theme, which developed in the shape of pulsations steadily growing weaker and spaced out more widely (like blood escaping from a cut artery), could be seen very clearly the despair of a being who no longer has the time to live her love; then came resignation; and finally peace on the border of the hereafter. Because of this complex emotional situation, this passage communicated to the spectator a poignant and almost painful emotion.

This great dancer showed herself in a very different aspect in *Libera Me*, an oratorio-ballet which had as its theme the difficult passage, even for a believer, at the moment of death. In the role of Death she appeared hard as a diamond: neither good nor evil, perfectly and completely inhuman, as demanded by the role. Thanks to her quality of movement she was the Inexorable One. . . .

It remains for me to express the hope that those who will in future use Madeleine Lafon as interpreter will keep in their minds the fact that her resources far surpass the confines of her staggering technique. . . .

Rehearsing with Vassili Sulich in the famous Foyer de la Danse at the Paris Opéra.

Photo: Jean Wagner.





Joan Cadzow in *Swan Lake*, see "Ballet in Amsterdam" page 23 Photo: Kurt Rebmann



Alessandra Vianello rehearsing, see report from Venice page 23 Photo: Scafidi. Palermo.

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ROYAL BALLET IN JOHANNESBURG

Ballet Today Correspondent Mary Kenwood and her son greet Beryl Grey on her arrival at the airport in Johannesburg.



THE opening of the Royal Ballet's South African tour in Johannesburg on Friday, 5th February, apart from being an auspicious start to the Union's Festival Year, was a social occasion of the first magnitude, graced by an exceptionally distinguished audience, including Mayoral parties from both Johannesburg and Pretoria.

Johannesburg gave a rapturous welcome to this most brilliant company of dancers, and, indeed, we are all a little intoxicated at the prospect of such a fabulous feast of ballet. Booking, I understand, has been exceptionally heavy.

Swan Lake was chosen to open the season. The re-arrangement of Act I was a definite improvement on the previous production, and the dancing in Frederick Ashton's pas de six, and Bryan Shaw's outstanding performance in the pas de trois immediately set the pace for the rest of the evening.

I was, however, disappointed with the decor and costumes, which, according to the programme, were by Leslie Hurry. With the exception of the costumes for Odette/Odile and Siegfried, these bore little or no resemblance to his beautiful and impressive designs of 1943—which I had assumed they would be.

Apart from this, the evening was a succession of delights.

Donald Macleary is a young man of exceptional talent. He is possessed of both good looks and fine physique, and in addition to his excellent partnering, gave a superb exhibition in the few solo variations the role allows him.

Beriosova, always a dancer of flawless technique, has, of course, matured and improved since I last saw her, and was at her exquisite best in the Second Act adagio—a performance so effortless and perfect that it seemed as though the enthralled audience held its breath.

If one could fault Beriosova, it would perhaps be because of the lack of contrast between her Odette and Odile, but the brilliant execution of the Third Act variations earned for both her and Donald Macleary the biggest ovation of the evening from the delighted South Africans.

It was a particular joy to see such a first class corps, and the full orchestra (The Durban Civic Orchestra) under the able direction of John Lanchbery, added further to our pleasure.

My strongest impression of the evening was of the terrific increase in strength of the male dancers in the Company. This is a big thing indeed, for in British Ballet, outstanding girls have for some years been

almost a commonplace. It is good to see the balance at last being restored.

John Tooley, in a curtain speech, paid tribute, among other things, to the outstanding contribution South Africans had made to the Royal Ballet. We were particularly sorry that illness had prevented Ninette de Valois from being present to witness yet another triumph for the Company which owes her so much.

It was good to see *The Rake's Progress* again, and this ballet wears well. Donald Britton's interpretation of the Rake, although, in the earlier part of the ballet, lacking in some of the subtler nuances, worked up to a fine mad scene. Brian Shaw's version of this part was a sturdier, yet more tense study, and the mad scene was almost unbearable in its thinly disguised agony. Susan Alexander was not well cast as the Betrayed Girl. Her youth and air of innocence shone through all her dancing and made her needlework dance memorable, but she did not reach the depths of compassion and pathos for which the rôle calls.

She and Donald Britton were recalled for curtain after curtain after their performance of the pas de deux from *Don Quixote*. This showpiece is always popular with audiences and these two well matched and good looking young dancers gave a sparkling performance—to the utter delight of the audience.

Kenneth MacMillan's *Solitaire* was a new and charming study in youthful nostalgia. Susan Alexander's wistful portrayal of the leading rôle and the coquette of Elaine Thomas were outstanding in a cast consistently good. Brian Shaw gave his usual brilliant performance—something which South African audiences, like the British, have now come to expect from him.

The modern ballet of most interest here was naturally South African John Cranko's *Sweeney Todd*. This proved to be a fine, frolicsome piece of theatre, with Malcolm Arnold's music ideally matching the mood of the choreographer. In spite of the amusing dances for the policemen, and some other good moments, however, this ballet lacked something hard to define, though its final gay free-for-all dance makes it a good finale to an evening of modern ballet. The clever set was by Alix Stone.

On Saturday afternoon, the 20th February, South Africans were privileged to see Antoinette Sibley in her first *Giselle*. There can surely have been few better first performances of this ballet.

This young dancer, with her delicate English beauty, made of the peasant girl in the First Act, a disarmingly trusting and childlike creature, with a delightful sense of

fun and mischief. She shares with Beryl Grey an entrancing joy in dancing which communicates itself to the audience.

Her mad scene was deeply touching and credible and moved some of the audience to tears. Her frequent use of movements of head and neck to convey her disorientation was particularly effective, and her dancing at all times was fluid and beautiful to watch.

Her Second Act, whilst not yet on a par with the first, was nevertheless a logical extension of it, and her partner Desmond Doyle made an aristocratic cavalier, performing his own solo variations with elegance.

It was interesting to compare Antoinette Sibley's performance with that of Beryl Grey.

Grey, of course, has had the advantage of some years in which to perfect her interpretation of this rôle, and her vivacious and glowing peasant girl gives place to an intensely dramatic and memorable mad scene. To me, one of the most striking things about this exquisite dancer is her incredible lightness. In spite of being the tallest of the five ballerinas it is impossible to hear her even in the front row of the stalls, something which cannot be said of all the dancers. This, of course, makes her dancing as a spirit in the Second Act wholly believable, and yet one is always aware of her human love and compassion shining through.

Bryan Ashbridge was a noble and effective Loys/Albrecht and gave the ballerina unselfish support at all times.

The two performances of Queen of the Willis by Carole Needham and Joan Blakeney were each excellent, though Joan Blakeney had an extra touch of malicious authority which added to her performance.

Les Patineurs, always one of my favourites, was more delightful than ever, with two superb casts. Brian Shaw stands alone in his brilliance, and Graham Usher on the Saturday afternoon also put in an astonishingly good performance. Mention must also be made of Antoinette Sibley's delectable dancing in the pas de deux. During each of the performances the enraptured South African audience applauded almost non-stop throughout as one exciting sequence followed the other. Each member of the cast down to the last dancer in the corps gave a perfect performance, and this ballet will be one that we shall long remember.

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NEW YORK CITY BALLET'S "PAN AMERICA"

THE long awaited and many fanfared "Pan America" has finally seen the light of day. Inasmuch as the evening was dedicated to Governor Nelson A. Rockefeller of New York State in gratitude for his acts of artistic patronage, it would be nice to report that this was an occasion made doubly auspicious by the emergence of some new, young choreographer. Such was not the case.

The title "Pan America" is somewhat misleading for it is not the title of a new ballet but rather it is the name given to an evening of eight separate ballets which have been fashioned to previously existing music by composers born of Latin-American nationalities. Since the only common bond was the hemispheric unity of the composers, the ballets themselves were not committed to the use of either folk idioms or folk tales as a basis for their construction. However, the costuming, for the most part, had a tendency to turn up looking like illustrations in brochures for ladies' club's tours to 'exotic' South-of-the-Border. On the other hand, the decor was both imaginative and exciting. For one ballet it consisted of a few be-ribboned poles silvery and strangely glowing in their isolation; for another, there were curious, straw-like trees, their contorted shapes reminiscent of the lonely, moss-covered willows growing in the watery swamps of Louisiana; for a third ballet, there was an elegantly lit, star-pale curtain of jewelled pin-points.

Gloria Contreras' choreography for the 2nd, 3rd and 4th movements of Chilean composer Juan Orrego Salas' "Serenata Concertante" had a tendency to meander without point. Positions given arms and legs were often angular but bore little relation to the rest of the style. Though the ballet was vivaciously danced by Allegra Kent, Jonathan Watts and a corps of twelve it reached no climax.

"Preludios Para Percussion" boasted a piquant score by Columbian Luis Escobar. The ballet, really a long pas de deux, was Balanchine à la Inca. It had moments of extreme sophistication followed by flashes of the pseudo-primitive folk movements. The dancers' costumes gave them that *exotique* nineteenth century ballet print air, which reminded me of nothing so much as an Ouida novel. The choreography was a potpourri. There were those odd rhythmic contortions, of which Balanchine lately has become so fond, there was wit, and there was plenty to delight the lover of technique, too. The male variation set to an interesting metronomic beat, was danced this time by Edward Villella substituting for Erik Bruhn. A variation for the woman, full of elegant, classical extensions followed immediately by contradictory inversions, was danced beautifully by Patricia Wilde. The ballet ended with a coda.

Brazilian Heitor Villa-Lobos' "Choros No. 7" had choreography by Francisco Moncion and the excellent services of Violette Verdy, Roy Tobias and a corps of eight. But it was rather the haunting stage

designs which carry this nebulous little piece. Mobile, hanging streamers were drawn across the back of the stage by twilight figures producing the effect of a strange carnival in purgatory. An odd juxtaposition: Verlaine in Rio.

Balanchine's "Sinfonia No. 5 for String Orchestra" to Mexican Carlos Chavez' music was not up to the usual Balanchinian par. There were echoes of earlier works: a wisp of *Serenade*; a touch of *Theme and Variations*; a bit of *Agon*. There was about this new ballet a self-conscious reaching for new effects. At one point, the corps de ballet ludicrously inch-wormed back and forth on their posteriors like a legion of bugs on an elephant leaf. At another junction there was a choreographic pretzel pas de trois which at every second verged the immobility of a human knot. However, everyone was untwined in time for a big, gaudy finale. Diana Adams, Nicholas Magallanes and Francisco Moncion have thankless jobs. They were aided and abetted by four soloists and a corps of eight.

Argentinian Alberto Ginastera's "Variaciones Concertantes" fared well by drawing choreographer John Taras. The ballet was distinctly romantic with a strong undercurrent of drama. There was a very definite hint of an emotional triangle between Violette Verdy, Edward Villella and Patricia Wilde (as the menacing figure). However, the story line was never carried beyond this suggestion and was resolved before the finale. There were substantial, well realised classical variations for all three soloists, especially some fine beats and turns for the aerial Mr. Villella, and sweeping dance patterns for the corps de ballet. A corps of eight girls lent form and balance to this agreeable composition. The above-mentioned straw-trees were very effective decor. Effective, too, were the filmy, black and green gauze-like costumes for the girls. Mr. Villella wore a particularly handsome black and gold bolero jacket over a white, high-necked, gold-braided blouse bound in at the waist by a metallic rose-gold cummerbund over black tights.

In "Ocho por Radio," Gloria Contreras has given Mexican composer Silvestre Revueitas' music some lightweight choreography. The ballet has a tendency towards deliberate 'cuteness' but left very little other impression. Jillana, Arthur Mitchell (who is dancing very well this season), Deni Lamont, Roland Vazquez and a supporting corps of five girls were ingratiating and wasted.

Perhaps the most curious piece of the entire evening was Jacques d'Amboise' composition to Uruguayan Hector Tosar's "Sinfonia No. 2 for String Orchestra" (2nd movement). The curtain opened to show a man, dressed only in white duck sailor's pants, entering what might be taken for a witch doctor's cave, the walls of which were decorated with huge frescoes of human skeletons. Fearfully, he passed through a

door (?) into another state which was but an extension of his former surroundings. Here, faceless figures overwhelmed him. He extricated himself from this shapeless mass and received a white jacket (uniform?) from a single figure who revealed itself as death. His antagonists divest him of the jacket, the death figure blinded him and he exited, groping into the darkness. The action was supported by an eerie score, but the ballet was weird, to say the least. Unfortunately, it is not a coherent work. It was like seeing part of something happen through a half open window as one was passing by. Nothing is ever resolved under these circumstances. We never know the identity of the characters involved. Nor do we ever learn the context of the fragment we have seen. To add to its ambiguities the ballet offered acting which seesawed between melodrama and burlesque. In this experimental tussle with symbolism I'm afraid young choreographer d'Amboise has bitten off more than he can chew. Violette Verdy, d'Amboise himself, replacing the ailing Bruhn, and ten supporting dancers made up the cast.

Cuban composer Julian Orbon's "Danzas Sinfonicas" was the final work of the evening. The choreography for this composition in four movements was by George Balanchine. Of all Balanchine's symphonic works, this one was most like the Bizet "Symphony in C," though not as brilliant nor as mercurial. It was, however, eminently satisfying and supplied a fine vehicle for Maria Tallchief's only appearance of the evening. Miss Tallchief was kept busy for she appeared in every movement of the work: first, as a soloist accompanied by a corps of girls; then with Arthur Mitchell and a mixed corps de ballet; thirdly, with Conrad Ludlow as her cavalier in a lyrical pas de deux both intricate and elegant; and finally, with the ebullient Edward Villella and the full company in one of those real Balanchinian slam-bang finales. Miss Tallchief is now wearing her hair in a long, page-boy style, and looked particularly radiant this season though just a trifle thinner than we remember her previously. The very special magic of a musical ballerina was brought forcibly to mind on seeing her again. Enhancing her phenomenal technique as it does, musicalness makes this ballerina one of the most rewarding artists I have had the pleasure to observe.

Scenery and lighting for the entire evening was designed by David Hays. Costumes for ballets numbers 1, 2, 3, 5, 6, 7 and 8 were designed by Esteban Frances. Costumes for ballet number 4 was designed by Karinska. Robert Irving was the conductor and performed a heroic job.

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From Robert Paterson in Venice



NO Ballet having been performed at the Fenice for nearly a year, it was pleasant at last to review a performance of Ravel's *L'Enfant et les Sortilèges* which, together with *L'Heure Espagnole* was given recently by a group of singers from the Paris Opéra, assisted by soloists and pupils of the Diaghilev School of Classical Dancing. The choreography for the former work, which was presented for the first time in Venice, was by Mariella Turitto, principal of the school.

L'Enfant et les Sortilèges (literally—The Child and the bewitched objects) is a hybrid work containing both dancing and singing, also a hidden chorus. As is almost bound to happen when both dancers and singers appear together, one group distracts attention from another with loss of effect to both; consequently, for those who wish to hear the words without being distracted by the dancers as well as for those who are only interested in the dancing, it would be advisable to confine the singers to the orchestra pit along with the chorus, and allow the dancers to take over certain of the more fantastic roles, e.g., the chairs, the table, the tea-pot and cup. Simply mimed,

the coming to life of these objects would have been mysterious and exciting; but a man running round singing inside a grandfather clock carried on his shoulders, is apt to look and sound rather stupid. On the other hand, one character—the fairy Princess in the book—was splendid to see and good to listen to because no other character except a singer (the child) was on the stage with her.

Turning to the dancers, it was delightful to have Alessandra Vianello back again after such a long absence. Not since 1956 had she graced the boards of the Fenice, and I had not seen her since 1955. Now, aged 21, lovelier than ever, and with the valuable experience behind her of prolonged tours in various parts of Italy, she appeared as "Fire" and, in an unsupported pas seul, executed a series of brilliant enchaînements based on *renversé*, *rondes picqués*, and *petit tours en l'air*. Unfortunately, the role was duplicated by a singer whose trills and roulades merely distracted attention from the dancer, and whose presence on the stage was superfluous.

In the last scene a pas de deux was danced by two dragon-flies (Vera Veghin and Guido

Trois) to one of Ravel's scintillating waltzes. But a waltz is not the best medium for expressing the darting of these insects, something much more rapid and exciting being needed. However, the dancers made what they could of it, Vera Veghin's slow turn being particularly beautiful. Nor were they helped by their striped costumes which suggested caterpillars rather than dragon-flies.

Signora Turitto's group of junior pupils as squirrels had a touching and effective little scene with a wounded comrade. A wonderful experience for these children, and it is to be hoped that they will soon be seen again, on the stage of the Fenice.

The decors for the transformation scenes which evoke so much magic from the story were brilliantly devised by Francois Ganeau; likewise the costumes. But every credit must go to Arturo Benassi, Antonio Orlandini, and Mario Ronchese for realising Ganeau's sketches on the stage.

Ravel's tricky, short-winded yet fascinating score was excellently interpreted under the inspired leadership of Manuel Rosenthal.

ROBERT PATERSON

From Ine Rietstap in Amsterdam

IN January the Nederlands Ballet was invited to dance at the Monte Carlo Theatre to commemorate Diaghilev. The repertoire held besides a performance of Massine's *Les Présages*, Béjart's *Le Cercle*, Balanchine's *La Sonnambule*, the world première of Serge Lifar's *Othello* on music by Maurice Thiriet, costumes by Patrice. The leading parts were danced by Sonja van Beers—Desdemona, Billy Wilson—Othello, Peter William Reilly—Iago. Back in Holland the company danced the ballet for the first time in The Hague at a special performance to commemorate Anna Pavlova. At this performance, guest artist Joan Cadzow, who appears regularly with the company, danced *The Dying Swan*. In May the Nederlands Ballet will dance in Paris at the Théâtre des Nations and in Barcelona at the Teatro Liceo. Conductor will be Anton Kersjes.

The Amsterdam Ballet revived several ballets from the Lage Landen repertoire: *Street Games*—Walter Gore, Jack Carter's production of *Coppelia* (Act 2) and Keith Lester's *Gouden Appel* (Golden Apple). From the Opera repertoire *Mouvements Symphoniques* by Hans van Manen (who is dancing with Roland Petit's company) was added to the now quickly growing repertoire.

In February two new ballets were presented: *Glazen Muren* (Glass Walls) by Robert Kaesen, music Hamilton and Kenton, decor and costumes Robert Chailloux; and *Variaties op een Thema van Haydn* on Brahms' St. Anthony Corale in choreo-

graphy by Johan Verdoner and with costumes and decor by Wim Vesseur.

Leading parts in the first ballet were taken by Lieke de Leeuw and Philip Kaesen, while in the second ballet practically the whole company took part. Due to illnesses the new ballet by Alan Carter had to be cancelled. Newspapers announced the decision of Alan Carter, who is adjunct director of the Amsterdam Ballet, to leave the company and the name of Michael Holmes was mentioned as his successor.

The Nederlands Dans Theater will bring out two works by Anna Sokolov during February and March (*Rooms* and *Opus '58*), as well as two works by Ivo Cramer of which one, *Truffaldino*, was danced on 10th February. The name part in this was taken by Charles Czarny, the costumes were by Franz Deckwitz, music by Scarlatti.

Scapino, the company for young dancers presented two short new ballets, *Er stond een Boom in de Weide* (A Tree in the Meadow) by ballet-master Jean Rebel based on Hungarian folk-dances on Bela Bartók's music, and *Repetitie* (Rehearsal) by Greetje Donker, the company's assistant ballet-mistress.

Eurovision made it possible for Dutch viewers to see Margaret Dale's TV production of *The Sleeping Beauty* with Margot Fonteyn and a few nights later they saw Fred Bredschneider's production of the second act of *Swan Lake* as danced by the Amsterdam Ballet with Angela Bayley as Odette.

Jack Anderson in San Francisco

AMONG the most popular events of the season are the San Francisco Ballet's Christmas performances of the *Nutcracker*. Although employing the full Tchaikovsky score and E. T. A. Hoffman libretto, this production does not use Ivanov's choreography, but original choreography by Lew Christensen.

The ballet opens with a prologue in Drosselmeyer's toy-shop showing him making the Mouse King doll and the Nutcracker, which he models after his Nephew. The brief scene strengthens the later identification of the Nutcracker with the Nephew and, by making the Mouse King one of the dolls, introduces the important mouse motif early in the ballet.

What follows is familiar: the family party, the magic Christmas tree, the battle with the mice, the Nutcracker's transformation, the land of snow, and the second act festivities.

Christensen's divertissements include a dance for chocolate Spaniards and a licorice bull, an Arabian conjurer who makes his partner disappear, a pas de trois for a shepherdess and two lambs, a Chinese peddler's dance, the appearance of Mother Marshmallow with a brood of children beneath her voluminous hoop-skirts, a ribbon candy dance and, of course, the waltz of the flowers and grand pas de deux. The role of the Sugar Plum Fairy alternated between Sally Bailey and Jocelyn Vollmar; the Cavalier was played by Richard Carter and Roderick Drew.

As always, performances were attended by



From Ferdinand Reyna in Paris

ON 3rd February two ballets had their premières at the Paris Opera; these were not really first performances because they had been produced elsewhere.

The first of these ballets was *La Dame aux Camélias*, based on the famous play by Alexandre Dumas the Younger—the play from which Verdi took the subject for his opera *La Traviata*. The music of this ballet (in two acts and four scenes) is by Henri Sauguet, the choreography by Tatiana Gsovsky, and the settings and costumes by the painter Jacques Dupont. This ballet had already been staged in 1957 at the Berlin Opera by the same choreographer, with Yvette Chauviré in the title role—a role which she also danced in Paris.

The ballet did not have much success. The choreography follows the novel closely, and begins with a prologue in which Marguerite is already dead, and her dresses and jewellery are being sold at auction. Armand buys the red dress which she wore when they met, and in the course of several scenes he evokes their first meeting, their life together as lovers in their little house at Bougival, the scene in the Casino in which Armand throws the money at her feet, and finally the death scene and the arrival of Armand who comes in time to hear her dying sigh. The choreography of the ensembles is fragmentary and schematic, without much originality. The Chauviré-Skibine pas de deux are well composed, but never achieve any real emotion. Yvette Chauviré was, indeed, the unhappy, passionate, feeble and ailing heroine of the Dumas novel. As usual George Skibine got well inside his role, and Josette Amiel, who appeared in the course of the ballet as Marguerite's double (the joyful Marguerite, deliriously happy in her love), was perfect in this difficult role, which however seemed to have been expressly created for her. Sauguet's music moves slowly and feebly in the first two scenes, and then becomes rather more expressive in the death scene.

Jacques Dupont, the designer of *La Dame aux Camélias*, had great success in evoking an atmosphere of melancholy through his settings and costumes. This is really a story

in the past, where every detail seems faded, and an exquisite and refined art is everywhere apparent.

The second ballet of the programme was *Qarrtsiluni*, with music by the Danish composer Knudage Riisager, choreography by Harald Lander and decor and costumes by Bernard Daydé. This ballet, created some years ago in Copenhagen, has been given a new production in Paris which is suited to the large stage of the Opéra. The cast includes about 80 dancers, grouped around the central figure of the sorcerer, Michel Descombey. The whole thing lasts 20 minutes. The ballet is based on character dancing, and is inspired by an old Greenland legend that the Danish explorer Knud Rasmussen tells in one of his books:

"We called *Qarrtsiluni* this silent waiting for something about to happen. Our ancestors believed that songs were born from this silence, and everyone strove to have beautiful thoughts. They appear then in the minds of men and rise like bubbles from the depths of the sea. Thus are born the ritual chants."

Qarrtsiluni evokes the strange and exciting atmosphere from the almost ritual moment which precedes the return of the white sun, the source of life and of beauty after the long polar night.

Daydé's setting is inspired by polar ice-floes, avoiding all realism in order to present only the obsessional and pure aspect of whiteness.

To rhythms beaten out on the drum by the sorcerer (M. Descombey) the crowd gradually wakes up and begins to move in a crescendo which reaches a paroxysm when the sorcerer falls to earth in a faint, the sun rises, and the ritual chant is born and expands.

Once again one must congratulate Bernard Daydé who succeeded in designing extremely interesting scenery and costumes, with colour harmonies which make a marvellous effect against the pure tones of the scenery at the back representing the great polar ice-pack.

This ballet was a success for Harald Lander. And during a press conference M. A. M. Julien officially announced the appointment of Harald Lander as director of the dance school. A plan for the reform of this school is being worked out, and this will be announced at the end of March.

ZAMBRA

At the Théâtre des Champs Elysées the Spanish company Zambra had great success

with a programme of pure Flamenco, headed by the outstanding star Rosa Duran. The company consists of 15 male and female gypsies who dance Flamenco without the epileptic furies of Carmen Amaya's company: they dance with an ardour which is more restrained and less vulgar, but none the less effective for all that. In a very simple permanent set, using only the enchantment of cante jondo and Flamenco dancing, they evoke the atmosphere of some café in Seville or elsewhere in Spain. The spell of Flamenco is very strongly cast by Zambra, and the house was packed for the whole of the month's season.

PILAR LOPEZ

Pilar Lopez, whose success at the last season of the Théâtre des Nations has not been forgotten, returned to Paris to appear at Bobino, the popular music-hall in the Rue de la Gaîté. Spanish folk-dances and Flamenco items alternate in a show consisting entirely of separate numbers, following each other very quickly in the usual music-hall way. Unfortunately Pilar Lopez (who is a real artist) is surrounded by young male and female dancers whose impetuosity does not make up for their lack of training and experience.

CARMEN AMAYA

Carmen Amaya returned to Paris to appear at the Etoile music hall. Last year her appearance at the Théâtre des Champs Elysées disappointed her most ardent admirers. This time she was better suited to the less solemn atmosphere of the music-hall. We are familiar with her stamps, her cries, and her overflowing spirits which are calculated to animate and electrify her partners. But the public remains rather cold. Only in *Alegrías*, which finishes the show, does one see a return of that enthusiasm which astonished Paris and Europe when she arrived from South America 11 years ago.

THÉÂTRE DES NATIONS SEASON

The Théâtre des Nations season this year will include *Le Sacre du Printemps*, with choreography by Maurice Béjart, produced at the Théâtre Royal de la Monnaie in Brussels. Also to be seen will be the Netherlands Ballet, the Lima Ballet and the Greek national company. Coloured dancers will come from Africa, notably from Bamako and Abidjan.

SAN FRANCISCO (Continued from previous page)

many enthusiastic children. But California's mild winters must make the snowflake scene unintelligible to some. For one little boy was heard to ask, as the fairies danced in the falling snow: "Mother, what is that white stuff dropping from the sky?"

The San Francisco Ballet gala spring season is the longest season in its history, with performances every weekend from 19th February to 19th March, and 22nd April to 7th May.

Repertoire includes two new ballets, George Balanchine's *Serenade* and *Concerto Barocco*, and Lew Christensen's *Balletino*, *Filling Station*, *Con Amore*, *Caprice*, *Masque of Beauty* and the *Shepherd*, *Dances Concertantes*, *Sinfonia*, *Jinx*, *The Lady of Shalott*, and *The Emperor Norton*.

The young Bay Area Ballet will exchange ballets with another new company, the Los Angeles City Ballet. In return for Carolyn Parks' *Sonata* and Vern Nerden's *Jeux d'Enfants*, the local company will receive Michael Panaieff's *The Emperor's Nightingale*.

A concert by the Polish State Folk Ballet ("Slask") offered lively songs and dances and exquisite costumes. Yet the evening was somehow bland and easily forgettable. Perhaps this was because there was little variety in the dances presented. Although fast pacing made no single dance tedious, the overall effect was that of repetition. Since the dancers are talented and still very young, they may in time solve this perennial problem of theatricalised folk companies.

JACK ANDERSON

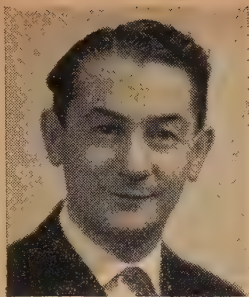
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TACHIBANA BALLET

by John Haylock from Tokyo

TOKYO is so rich in ballet companies and ballet schools that one is always discovering the existence of more and more. There are about eighteen principal ballet companies with schools in Tokyo; in the whole of Japan there must be about a hundred.

Miss Akiko Tachibana's company was one I had not seen before. As production is expensive, and usually unprofitable public performances are rare. However at the beginning of February Miss Tachibana celebrated her thirtieth anniversary as a dancer, and the tenth anniversary of her second ballet school, by giving a week of ballet at the Sankei Hall, one of the main theatres in Tokyo.

According to the programme, Miss Akiko Tachibana was born in 1906; unlike western peoples the Japanese are not reticent about their age, for the older one is the more one is respected. She trained in Japan and made her first appearance in 1930. In 1933 she started her first ballet school and toured Formosa and Korea which were at that time part of Japan. In 1934 the Tachibana Ballet Company was formed and gave its first recital. There was no activity in the war years, but in 1947 the Company, revived, gave its first post-war recital. In 1949 *L'Arlesienne* was performed and in 1950 the second Tachibana Ballet School was opened. Miss Tachibana's daughter, Miss Asami Maki, showed great promise as a pupil and later as a dancer in the company. When Alexandra Danilova visited Japan with the Slovenska Franklin Ballet in 1953, she awarded Miss Maki a scholarship which enabled her to train at the American Ballet School in the United States for one year, and for a further year at the Monte Carlo Ballet School. Miss Maki returned to Japan in 1954 and became a teacher at the Tachibana Ballet School. Miss Danilova and her company visited Japan again in 1955 and gave the Tachibana School further encouragement by dancing *Black Swan*, *Le Mort du Cygne*, *Les Sylphides*, and *Swan Lake* with Miss Tachibana's dancers.

Ballet schools in Japan are a much more lucrative proposition than ballet companies who cannot rely on their performances for their livelihood. The school supports the company, or, virtually, is the company. As has happened in other countries, star dancers and star teachers tend to leave their parent companies and start a school and later a company on their own. Miss Maki founded her own school in 1955. In 1957 Danilova and Frederic Franklin came to Japan and danced with Miss Maki and her company in *Coppelia*, *Swan Lake* and other well-known ballets. In 1959 Miss Maki's company became independent, but Miss Maki has not broken away completely from her mother, for at the thirtieth anniversary recital she and her company joined forces with Miss Tachibana and hers.

The week's programme consisted of the Tachibana Company's repertoire and, apart from various grand pas de deux, included:

Swan Lake Act II, *Carpathian Spring*, *Coppelia*, *Les Sylphides*, *Giselle* and *L'Arlesienne*. On the first night, which I attended, *Swan Lake Act II*, five grand pas de deux and *Carpathian Spring* were presented.

The English get sentimental about animals and the Japanese about small children, the tinier the tots are the greater is the groan of pleasure. The dancers in *Swan Lake Act II* were in their early teens, and Miss Yukiko Mushakoji (Odette), who happens to be the granddaughter of a famous Japanese novelist, cannot be more than ten. It was pleasing to note that very young children are learning ballet; however, if children should be seen and not heard then infant ballet dancers should be heard about and not seen. Tiny tot Miss Mushakoji and the child corps de ballet wobbled through the sequences of this splendid ballet, and Mr. Yushia Sato, a fine adult dancer, bravely partnered the minuscule Odette, supporting her like a kindly brother indulgently playing with a precocious baby sister.

Mr. Sato is a good dancer, and he was able to show how good he is in the pas de deux from *Don Quixote*. He was obviously happier when partnered by a grown-up, Miss Chima Shoji, who was neat and well in control. Again Mr. Sato, who is understandably one of the leading dancers of the company, excelled with a young partner in the pas de deux from *The Sleeping Beauty*. His entrecats were a little weak but he is tall, lissom, graceful, and has presence. Though only just above the age when she should be seen Miss Yoko Morishita, as Princess Aurora, showed considerable promise; she can control her limbs. The *Black Swan* pas de deux was done by Miss Noriko Ohara and Mr. Masao Fukuda: the final part was pleasing, their pirouettes were efficient.

Carpathian Spring with choreography by Miss Tachibana and Miss Maki and music by Liszt (mostly the Hungarian Rhapsody) was first presented by this Company in 1954. There was something Japanese about this story of gypsies in central Europe. The ballet opened in a gipsy camp. The gypsies are having a romp, and their Queen (Miss Tachibana) is telling the fortunes of her young subjects. Her daughter Gilda (Miss Maki) is engaged to Leo (Kenta Omoto) and everyone is very happy. A Count (Nobukuro Endo) appears and watches the gipsy frolics with disdain until he notices Gilda who arouses his interest. He and Gilda dance a pas de deux, Leo is jealous and the dance changes to a pas de trois, and then back to a pas de deux by Leo and Gilda. Later that night the Count has a secret rendezvous with Gilda (a pas de deux), but they are surprised by Leo who, encouraged by Tetchina (Miss Masako Oi) who loves him, kills the Count. Act I ends here, and it would have been a good little ballet if it had ended at this point too. But it went on. In Act II the Queen is compelled by gipsy law to execute her daughter for consorting with a foreigner. Gilda is brought in, her hands bound, and

her mother with great compunction flails her with a horse-whip; but the Queen cannot bring herself to slay her daughter so she stabs herself (in the Japanese manner in the stomach) and dies. Overcome by grief Gilda goes off her head, tears off her bonds and stabs herself after an excellent, fast pas seul. Leo, bewildered and broken-hearted, sinks to the ground by the two bodies. So far two ancient Japanese traits, now quite outmoded, had been portrayed: suspicion and dislike of foreigners and committing *seppuku* (suicide by disembowelment), the painful way out of one's difficulties. Act III supplied a third; a penchant for ghosts. In Act III the Count, the Queen, Gilda and the corps de ballet appeared in white (as if for the ballroom scene in *The Sleeping Beauty*) and went competently through Petipa-like paces and then disappeared leaving the forlorn Leo who groped hopelessly after Gilda, and then collapsed in despair by Gilda's grave.

Act I and Act III were accompanied by the Tokyo Philharmonic Orchestra under the able baton of the American conductor, Mr. William McDermott. Act II for some reason only had piano accompaniment. For the juvenile *Swan Lake Act II* the orchestra was appropriately conducted by a very young Japanese, Mr. Seichi Mitsuishi.

Miss Tachibana as the Queen showed that she has personality and histrionic talent. Her daughter, Miss Asami Maki, is a first rate dancer. She is pretty, petite, and she dances with great verve; her movements are those of an experienced dancer and are never amateurish. Both Mr. Kenta Omoto and Mr. Nobukuro Endo danced well and also put some character into their parts. Mr. Omoto rightly made Leo a simple, perplexed country boy, and Mr. Endo was suitably supercilious as the Count. Mr. Yoshia Sato, the hardest worked dancer of the evening, shone in two pas de quatre.

Carpathian Spring was by no means bad. It was quite unpretentious. Act I sailed along with a speed that was delightful and satisfying, the dancers working together smoothly and efficiently. It was far better than *Jeanne d'Arc*, a recent production here by the Kaitani Ballet Company which being pretentious became banal; Miss Kaitani's Joan resembled a principal boy from a pantomime. *Jeanne d'Arc* was too bad to review, *Carpathian Spring* was not.

Miss Tachibana and Miss Maki have many capable dancers in their companies. If all the talent in Tokyo could be combined, then this city would have a formidable company.

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RECORD GUIDE

SWAN LAKE

This, the only complete recording of Tchaikovsky's original score, is back with us on Mercury, MMA11074-6. One has only to hear it once through to realize that it is an essential for every ballet lover's library as there is scarcely a note that one would wish to miss. How often does one hear the enchanting first variation of the Pas de Trois in Act I or the Pas de Six and Russian Dance in Act III? The latter is exquisitely played in the fine Menuhin-Kurtz single disc recording but then the whole of this performance by the Minneapolis S.O. is of a high standard even though you may disagree with some of Dorati's tempi. The tone, under EMI's wing, has greatly improved—the brass is not simply brassy and the brilliance not a misnomer for hardness. Don't hesitate—get it!

ROMEO AND JULIET

No, not that well worn warhorse of Tchaikovsky's which seems to draw most choreographers, but a number of Delian pieces woven by Antony Tudor into the Shakespearean plot. We have to thank Sir Thomas Beecham for the popularity of this composer in these islands and I crave no excuse for including this disc, HMV. ALP1697, even though only *Over the hills and far away* is of Tudor's selection. It is a must for all followers of Delius as it excels his 1953 recording of this work and includes the first recording of the early *Florida Suite*, together with *Dance Rhapsody No. 2*.

MOONLIGHT SONATA

Beethoven's well-known sonata was used by two of the most famous choreographers of this century, Massine and Fokine. *Moonlight Sonata* by the former was staged for Ballet Theatre, having its first night in Chicago; while through Fokine it became a solo for his wife, Fokina, and was first danced by her at the Metropolitan Opera House. Annie Fischer, the gifted Hungarian pianist, gives us a very individual interpretation, Columbia 33CX1675, but nevertheless one that you can hear many times with increasing pleasure. Hers is a name that will grow in stature and her renderings of the sonatas in F sharp, Op. 78, and in E, Op. 109, are in the very front rank.

THE MERMAID

This early and touching little ballet of Andrée Howard's was set to Ravel's *Introduction and Allegro* which was so well calculated to give the atmosphere she was looking for. Marcel Grandjany, whom we already know on record, is a complete master of his instrument, reproducing the purely aural beauty of this work with consummate ease, Capitol P8492. The same may also be said of Debussy's *Dances Sacrée et Profane* which served Lichine for his ballet, *Protée*, and Cranko for his *Primavera*. The disc includes some solo pieces composed by the harpist which show off his powers.

LES SYLPHIDES

Yet another recording, Columbia 33SX1207, to swell the ever growing ranks of *Les Sylphides*—this time coupled with Ponchielli's *Dance of the Hours* and five items from *Les Patineurs*. I am not complaining, as Charles Mackerras makes a satisfactory job of these popular works and they may be those you are wanting. Jacobs' arrangements are excellent as a rule but I find his Sylphides a little heavy when compared with Douglas.

RAMBERT AND GENÉE

The successful Jupiter recording of Beryl Grey is now followed in this series by Marie Rambert on jep00C8 and Adeline Genée on jep00C9 (Karsavina joining in the reminiscences of the former). Both speak on careers which are inseparable from the history of ballet, especially in this country. Madame Rambert, for all her 72 years, is probably the most active and energetic person in ballet and is certainly our greatest talent spotter. Choreographers of the calibre of Frederick Ashton, Andrée Howard and Antony Tudor immediately come to mind—the dancers are legion. Genée's work was more as a dancer, keeping the tradition going and the standard high during the dark days at the turn of the century. On retiring she devoted all her time to raising the standard of teaching and thus became the first balletic D.B.E. Both personalities come through these recordings true to life and I look forward to receiving the next—Tamara Karsavina on Ballet.

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BOOK GUIDE

A Day With Galina Ulanova:

Alicia Markova:

Yvette Chauviré:

Marjorie Tallchief and Georges Skibine.

By Léon Nemenschousky (Cassell, 10s. 6d. each).

The ballerina: is she human? Of course she is. She is just a nice girl like any of us who work hard for a living; only she trots off each day to class and the theatre. And at night when the performance is over, and in case you may feel she is more glamorous than yourself, she leaves the theatre feeling tired and a little lonely, and no car waits to take her back. Why? I never knew a ballerina who straphanged home.

Perhaps it is a little unfair to cavil at some of these old clichés which for far too long now are dragged out on the slightest provocation; but one is getting tired of their reiteration and beginning to wonder why anyone goes into ballet. On the whole the rather short text of these four books is freshly written and gives an enlightening account of how these great dancers approach their art and create their rôles. The series of poses in different styles as demonstrated by the Skibines is unusual and most interesting.

Markova is, of course, managed by her sister Doris Barry and not Vivienne. She never appeared in anything called *St. George of England* but in the ballet in *Where the Rainbow Ends*.

There are many excellent photographs.

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*We would remind competitors from abroad that their March Quiz Coupon must reach us not later than April 4th.

CASH PRIZES

Competitors who have entered all three sections of the Quiz (December, February and March) will be eligible for three additional cash prizes of £1 1s. Results will be announced in the May issue.

A. & C. BLACK

regret that owing to the large number of entries they have received in their recent 10 gns. for 3d. competition the announcement of the results will be held over until the May issues of *Ballet Today*, *The Dancing Times* and *Dance and Dancers*.



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BALLET AROUND THE WORLD:

THE HANOVER OPERA BALLET

Otto Herman as Othello, Gisela Rochow as Desdemona, Annemarie Herrmann as Emilia, Kurt Paudler as Rodrigo in *Le Maure de Venise*, music by Boris Blacher, choreography by Yvonne Georgi, decor and costumes by Rudolf Schulz



Agon, music by Igor Stravinsky, choreography by Yvonne Georgi.

Photo: Kurt Julius.

THE HANOVER OPERA BALLET



Yvonne Georgi.

DISILLUSIONED by the lamentable conditions of the dancer's life in France, a great star said to me: "In Germany dancing has undoubtedly more future than here."

At first sight this statement might seem astonishing and even untenable. That is because work in the field of ballet is done in Germany without all the banging of drums which in France salutes the most banal of creations, and in fact the statement is fully justified. There are a number of reasons for this. The first, and the most important, is the present division of Germany which excludes all idea of centralisation—in the artistic field as in the economic and political fields. This causes every town of any size to strive to outdo the others in all fields. Such competition cannot but be helpful in the arts. For this reason each German opera house has a ballet company which enjoys the security and the relaxation necessary for satisfactory work, while at the same time it is sufficiently worried by the danger of seeing itself outclassed by its neighbour for it not to go soft—as happens in countries where a single company has similar advantages. In order that work under these conditions should achieve complete success, it is essential that the management of the theatre should display both understanding and goodwill, and that the maître de ballet should have flexibility of mind, energy and talent. All these conditions seem to be completely realised at Hanover.

Hanover is a town of medium importance from an economic point of view. Its population is less than that of industrial conurbations such as Cologne and Frankfurt. Artistically, however, it is a capital, and its opera house has the most complete and interesting repertoire in Germany.

The ballet is controlled by Yvonne Georgi. This fine musician (who is in addition married to a famous Dutch musicologist) has devoted her entire career to German ballet. At Hanover, where for more than six years she has directed a ballet company of high quality, she has created a number of works of great interest, among which one might mention *Carmina Burana* (with music by Carl Orff), *Ruth* (with music by Heimo Erbse), *Bacchus et Ariane* (with music by Albert Roussel) and several ballets with electronic music by Henk Badings.

What is most striking about Yvonne Georgi's choreographic style is this musicality which never falters, even when strained to the limit by the complexity of the works which she chooses to stage. This was very much true of *Ruth*, with music by Heimo Erbse, of which the premières took place simultaneously in Vienna and in Hanover; in both places the choreography was by Yvonne Georgi, and there was the same triumph. This is a ballet of international calibre.

The repertoire includes a number of works of the highest quality—notably *The Unicorn*, *the Gorgon and the Mandragore* with music by Menotti, and a new version of *The Firebird*. The company with its solid artistic virtues and its remarkable vitality is a fine instrument for the choreographer. If the technique is sometimes weak, this is compensated by the artistic sense and the admirable belief in what they are doing which is to be found in all the artists.

Among the soloists one who stands out is Horst Krause, a young dancer with gifts for tragedy who possesses undeniable dramatic ability and an excellent stage presence. Wolfgang Winter has the pure technique and the fine line of a danseur noble. Gisela Rochow has a very clean style and a perfectly



Horst Krause, Ursula Rieck and Gregor Leue in *Agon*.



Ursula Rieck and Horst Krause in *Le Loup*, danced by the Company when they visited Monte Carlo in 1958.
Photo: Rolf Schäfer.

assured stage sense. Ursula Rieck represents purity of line, Iwa Slateck is strong and sparkling, and Diane Mansart has the strange beauty and the temperament of a Maria Casares.

JEAN COQUELLE

Ballets taken into the Repertoire

Human Variation (1955).

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The Unicorn, the Gorgon and the Mandragore (1959).

Trio, with choreography by Juan Corelli (Chamber Ballet company, 1959).

The Firebird (1959).

In preparation

The Wife of Andreus (electronic ballet).

Concerto Grosso.

Le Combat de Tancrède et Clorinde (chor. by Juan Corelli).

The Company's appearance at Monte Carlo in 1958 was reviewed by our correspondent in our June, 1958 issue.



The Unicorn, the Gorgon and the Mandragore. A Madrigal ballet by Gian Carlo Menotti, choreography by Yvonne Georgi, decor by Rudolf Schultz. Gregor Leue, Klaus Zimmermann, Richard Erwin, and Horst Krause (as the Poet).

Photo: Rolf Schäfer.

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